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—FOR THE—

PIANO-FORTE.

Comprising the First Three Grades of Instruction,

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Josephine M. [illegible]
Oct. 13, 1937

PREFACE.

The exercises contained in the present work have been prepared for the use of the Conservatory with a view of providing a thorough system of study for the Piano-Forte, beginning with the rudiments and proceeding step by step, until an advanced point has been reached. Among the large number of instruction books, methods, études, &c., none were found to fully meet the requirements for such a system of study as it was desired to establish in the Conservatory. Many of them, while possessing much that is valuable, are still not sufficiently progressive, difficulties often being introduced which require greater skill in the pupil than the previous exercises are calculated to develop; others contain much useless matter, while others are deficient in arrangement. It was therefore found necessary to compile a new work, which should aim at securing all the excellencies of those already in use, and yet be free from their defects. The result is now before the public.

The technical exercises and studies are from Plaidy, Bertini, Czerny, Beyer, Duvernoy, Köhler, and other standard composers.

The music presented in the Recreations in general illustrates some technical difficulty presented in the lessons immediately preceding, and has been selected with special reference, first, to furnishing a progressive course of study; second, to the education of the taste; third, to making the study of the Piano-Forte as interesting and attractive as possible. Compositions have accordingly been introduced from Haydn, Mozart, Beethoven, Weber, Schubert, Schumann, Mendelssohn, Henselt, Heller, Mayer, Burgmuller, Auber, and other celebrated composers.

It is confidently believed that the plan of study here presented will commend itself to every thorough, conscientious teacher, and that the work will supply a want long felt by teachers throughout the country.

E. TOURJÉE.

DEFINITIONS, TECHNICAL TERMS. &c.

1. The Musical Alphabet Consists of the seven letters *a, b, c, d, e, f, g.* All musical sounds receive the name of one of these letters, or a name derived from them.

2. Staff. Five parallel lines with the intervening spaces, making nine degrees upon which notes are written.

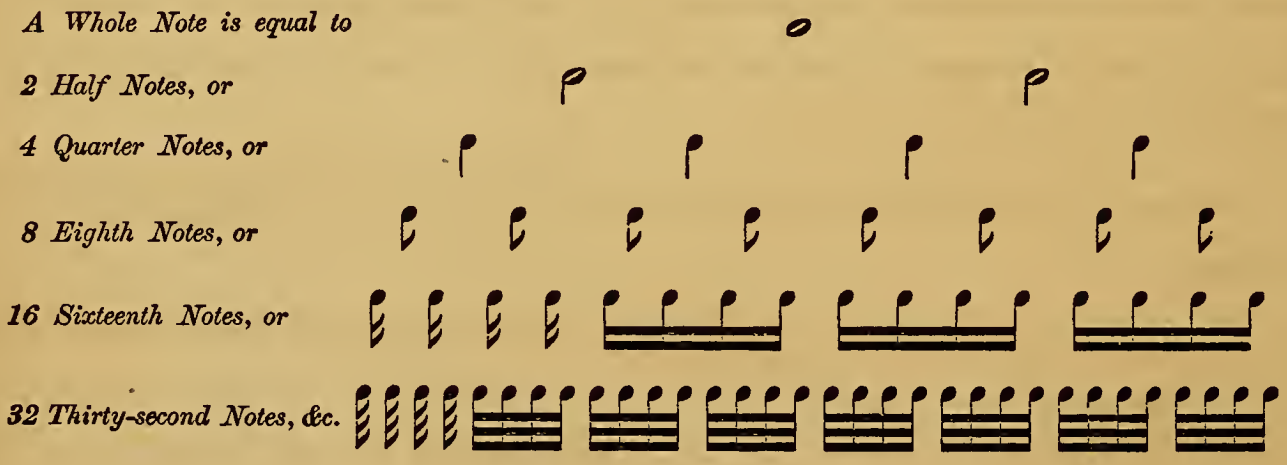
3. Leger Lines. Short lines written above or below the staff to extend it.

Brace. This character is used to connect two or more staves, and to show that the notes written upon them are to be performed simultaneously.

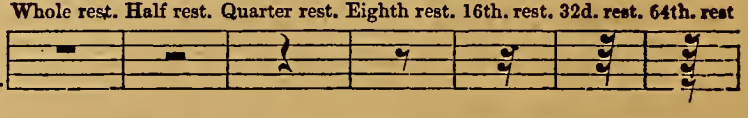
4. Bars. Perpendicular lines drawn across the staff to divide it into measures. The word *bar* is also used as synonymous with *measure.*

5. Measures. Spaces between the bars used to represent equal portions of time.

6. Notes. Characters used to show the relative length of sounds and their difference in pitch. (high or low.) Seven kinds are in use, viz: the whole (𝅝), half (𝅗𝅥), quarter (♩), eighth (♪), sixteenth (𝅘𝅥𝅯), thirty-second (𝅘𝅥𝅰), sixty-fourth (𝅘𝅥𝅱).



7. Rests. Characters used to indicate silence, and corresponding in length and name with the notes.

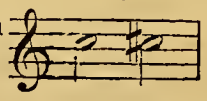


8. Dotted Notes and Rests. A dot placed after a note increases its length by one half; Ex: a whole note (𝅝) is equal in length to *two* half notes (𝅗𝅥 𝅗𝅥); but a dotted whole note (𝅝.) is equal in length to *three* half notes (𝅗𝅥 𝅗𝅥 𝅗𝅥). So a half note (𝅗𝅥) is equal to *two* quarter notes (♩ ♩); but a dotted half note (𝅗𝅥.) is equal to *three* quarter notes (♩ ♩ ♩), &c. When *two* dots are placed after a note, the second dot adds half the value of the first. A double dotted whole note would therefore be equal to a whole note, a half note, and a quarter note. The effect of the dot when placed after a rest is the same as explained above; but it is now seldom employed, smaller rests being used instead.

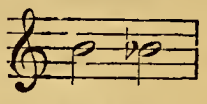
9. Clef. A character used to determine the position of the letters on the staff. There are two in common use, viz: the Treble or G clef 𝄞, likewise called the Violin clef, which is placed on the second line, and the Bass or F clef 𝄢 which is placed on the fourth line. The other letters follow in their regular order upward.

10. Interval. Difference in pitch between two sounds. Intervals are always reckoned from the lowest note upward.

11. Sharp. (♯) Sign of elevation—placed before a note to show that the next key on the Piano-Forte, *above* the one represented by the note, is to be played.



12. Flat. (♭) Sign of depression—placed before a note to show that the next key on the Piano-Forte, *below* the one represented by the note, is to be played.



13. Half Step or Semitone. The smallest interval used in music—the distance from one key to the next, Ex: C to C♯; E to F; G to A♭, &c.

14. Step or Whole Tone. Two half steps or semitones, Ex: C to D; F to G; E to F♯; B♭ to C; A♭ to B♭, &c.

15. The Natural (♮) Is used to restore a note previously raised or depressed, to its original sound.

16. Rhythm. Measured movement. The various ways in which measures are divided, are as follows:—

17. Double Time. The measure is divided into *two* equal parts. This is the simplest division of time, and the different varieties are represented by the figures $\frac{2}{2}$, $\frac{2}{4}$ or $\frac{2}{8}$ placed on the staff at the beginning of a piece, which indicate respectively that two half notes $\frac{2}{2}$ (𝅗𝅥 𝅗𝅥), or two quarter notes $\frac{2}{4}$ (♩ ♩) or two eighth notes $\frac{2}{8}$ (♪ ♪), fill the measure.

18. Triple Time. The measure is divided into *three* equal parts. The varieties are indicated by the figures $\frac{3}{2}$ $\frac{3}{4}$ and $\frac{3}{8}$. The denominator always shows the *kind of notes* into which the measure is divided and the numerator the *number of those notes* contained in the measure.

19. Quadruple Time. The measure is divided into *four* equal parts. This kind of time is obtained by uniting two measures of double time into one measure.

Ex: Double: $\frac{2}{4}$ | 1 2 | 1 2 |

Quadruple: $\frac{4}{4}$ | 1 2 3 4 |

The varieties are the $\frac{4}{2}$ $\frac{4}{4}$ and $\frac{4}{8}$.

20. Common Time. The name applied to the varieties of double and quadruple time. The $\frac{4}{4}$ is usually designated by 𝐂, and the $\frac{2}{2}$ by 𝐂

21. Compound Time Is obtained by uniting two or more measures of simple time in one measure. It is, however, generally applied only to combinations of simple triple time.

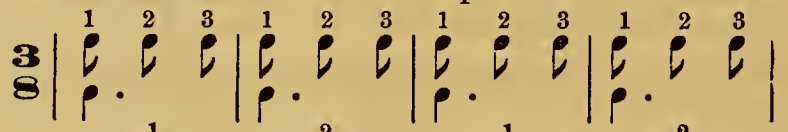
22. Compound Double Time. Two measures of simple triple time united in one. This division of the measure is generally known as *Sextuple time.* The varieties in common use are the $\frac{6}{4}$ and $\frac{6}{8}$.

23. Compound Triple Time. Three measures of simple triple time united in one. The varieties in common use are the $\frac{9}{8}$ and $\frac{9}{16}$.

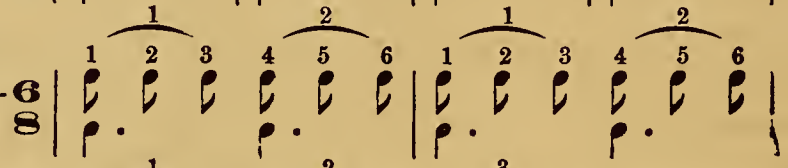
24. Compound Quadruple Time. Four measures of simple triple time, or two measures of sextuple time united in one. The $\frac{12}{8}$ is the only kind in general use.

The following example will show how the varieties of compound time are formed.

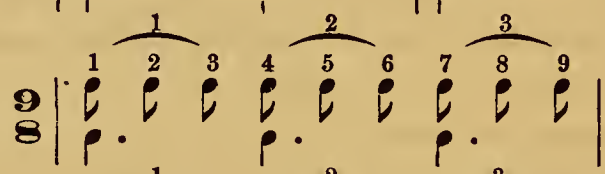
25. Simple Triple Time.



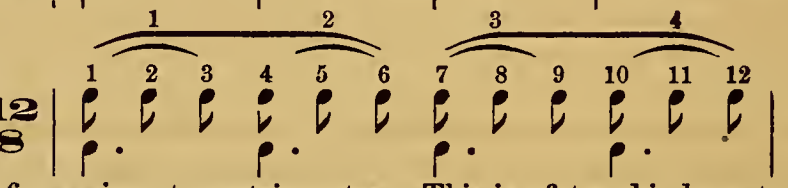
Compound Double Time, otherwise called Sextuple Time.



Compound Triple Time.



Compound Quadruple Time.

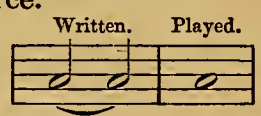


26. Accent. Particular stress or force given to certain notes. This is of two kinds, natural and artificial.

27. Natural Accent falls upon the first beat (or count) of the bar in double and triple time; and upon the first and third counts in quadruple time; though that upon the first is more properly the *primary*, and that upon the third, the *secondary* accent. In compound time, the accent falls on those parts of the measure which correspond to the first parts of the simple measures from which the compound time is derived, viz: the first, fourth, seventh and tenth. The primary accent in every case falls on the first count.

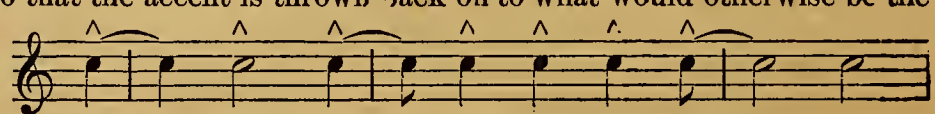
28. Artificial Accent is indicated by means of the following marks: ≻ ∨ ∧ — ⸗ ⸗̇ by notes with double stems, and also by the words *sforzando, sforzato, &c.* It should, however, be borne in mind that accent is relative, not positive; not always literally loud, only louder than other notes of the passage in which it occurs. For example: the accent mark (≻) occuring in a forte (*loud*) passage would indicate a very great degree of force, while the same mark in a piano (*soft*) passage, would indicate only a moderate degree of force.

29. A Tie ⁀ unites two notes into one:



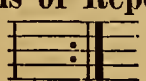
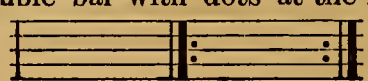
The same character placed over notes on different degrees is called a *slur;* and shows that the notes should be well connected.

30. Syncopation consists in uniting an unaccented part of a measure with the following accent, whether in the same or succeeding measure, so that the accent is thrown back on to what would otherwise be the weak part of the measure. Ex:



31. Double Bar. A character used to show the end of a musical sentence or piece.

32. Signs of Repetition. Two or four dots before a double bar indicate a repetition from the beginning.

 When preceded by another double bar with dots at the right, the repetition is to begin from that point instead of the beginning. 

33. The Hold (𝄐) placed over or under a note or rest, shows that it is to be prolonged at the pleasure of the performer. The same sign over a double bar, shows it to be the close of the composition.

34. D.C. Da Capo — placed at the end of a movement, indicates a return to the beginning. In such cases, the word *Fine*, or the hold (𝄐) is employed to show the close of the composition.

35. D.S. Dal Segno — placed at the close of a movement, indicates a return to the sign. 𝄋 The sign (𝄋) is also frequently placed at the end of a movement to indicate a repetition from the same sign preceding.

36. 8va. or 8 written over a staff shows that the notes are to be played an octave higher than written. **8va. Bassa** placed under the staff shows that the notes are to be played an octave lower.

37. Triplet. A group of three notes having the value of two. Ex: Three quarter notes thus united, are equal in value to a half note; three eighth notes are equal to a quarter note, &c.

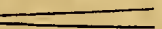
38. Legato. Bound together, smooth, well connected.

39. Accidentals. ♯, ♭, ♮ — when placed before a note affect not only that particular note, but all others on the same degree *within the measure.* There are two cases where the effect of the accidental extends through more than one measure; viz: first, when the last note of a measure is affected by an accidental, and tied to the first note of the next measure, the accidental affects both notes. Second, when a series of notes on the same degree, and extending through several measures is to be affected by an accidental, it is considered sufficient to place it before the first note only. In the latter case its effect is cancelled whenever a note occurs on another degree.

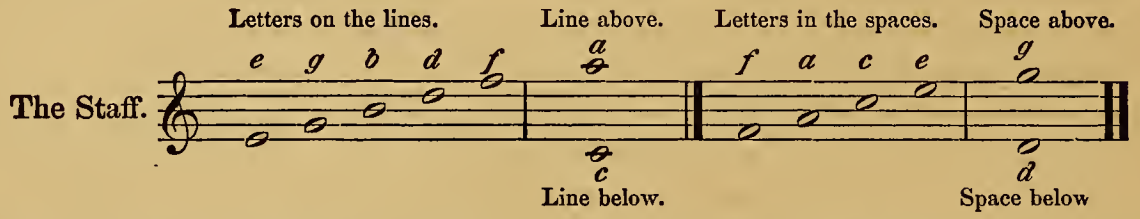
The different degrees of time are indicated by the following Italian words.

Grave, Largo, Lento or **Adagio** — very slow.
Andante — slow. **Andantino** — not quite so slow as **Andante.**
Allegro — fast. **Allegretto** — not so fast as **Allegro;** moderately fast.
Presto — very quick. **Prestissimo** — as quick as possible.
Moderato — moderate, neither quick nor slow. **Allegro Moderato** — moderately fast.
Sostenuto — sustained.
Commodo — leisurely, with ease, rather slow.
Ritard, Ritardando, Rallentando, Ritenuto — keeping back, becoming slower.
Accelerando — to accelerate; gradually hastening the time.
A Tempo — used after the above terms, **Ritard,** &c., to indicate a return to the original time.

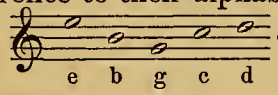
The different degrees of force are indicated by the following signs and words.

p **Piano** — soft. *pp* **Pianissimo** — as soft as possible.
f **Forte** — loud. *ff* **Fortissimo** — as loud as possible.
m. or *m. v.* **Mezza Voce** — medium, neither loud nor soft.
mp **Mezzo Piano** — softer than **Mezzo.** *mf*, louder than **Mezzo.**
fp **Forte Piano** — the first note strongly accented and the following ones very slightly.
Crescendo. *cresc.*  increasing in force.
Diminuendo or **Decrescendo** diminishing in force.
Swell increasing and then diminishing.
sf. rf. fz. (**Sforzando, Sforzato** — / **Rinforzato, Forzando** — very strongly accented. The same thing is indicated by the marks ∨ ∧ ∓ ∸)
Marcato — marked, clearly and forcibly expressed.
Espressivo or **Con Espressione** — with much expression or feeling.
Grazioso - gracefully.

FIRST LESSON.



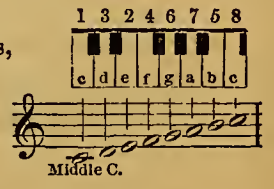
The order in which the letters are placed upon the lines and spaces of the staff, should be committed to memory by the pupil. The letters should also be written upon a sheet of music paper, under the staff, without reference to their alphabetical order, and notes placed upon the degrees to which they belong.

Ex: 

&c. Let this exercise be varied by writing the notes first on the lines only, and afterwards on the spaces only; by uniting two staves with the brace, and placing notes upon the lines of one, and within the spaces of the other; and also by writing the notes first, and then placing the letters under them. This exercise should be continued until every degree can be instantly named.

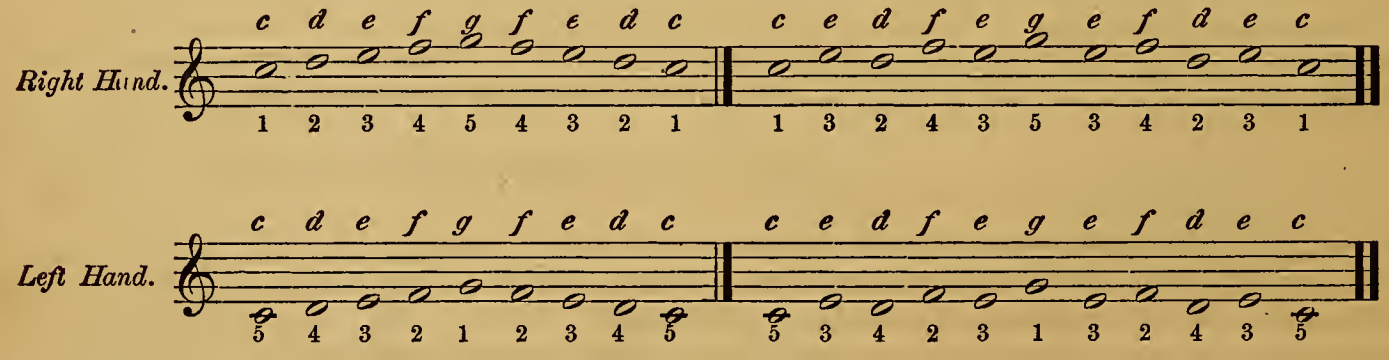
The position of the letters on the Piano-Forte, with their particular place upon the staff, is shown in the following diagram, which represents the middle octave of the Piano-Forte. The figures show the order in which the keys should be learned.

Eight white keys, one octave.

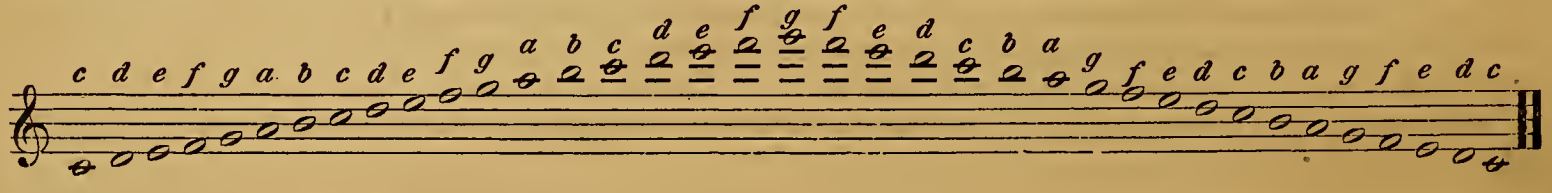


The pupil will observe that the black keys are divided into groups of twos and threes, and that *C* is at the left of the *two* black keys, *E* at their right, and *D* between them; that *F* is at the left of the *three* black keys, *B* at their right; and that *G* is at the right of *F*, while *A* is at the left of *B*. The *C* placed on the added line below the staff, is called the *middle C*, and is found very near the middle of the keyboard.

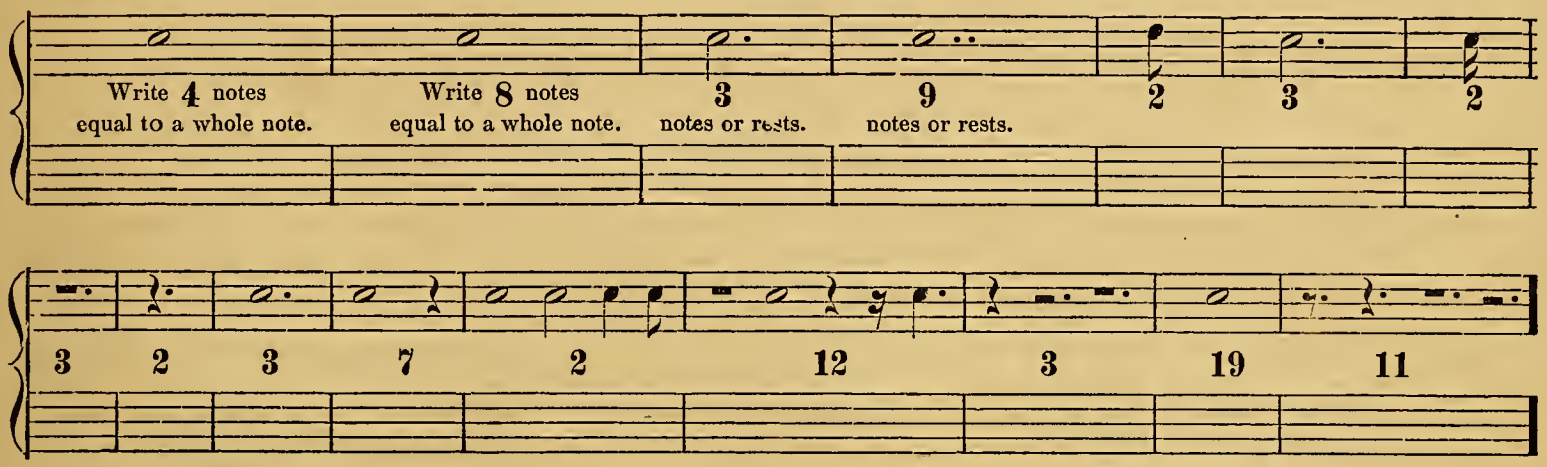
The following exercises may be played over a few times without reference to the position of the hand, until the pupil can tell where each degree of the staff is situated on the Piano-Forte.



The position of the letters, both upon the lines and spaces, together with the added lines and spaces above the staff, is shown in the following scale:—



Note to the Teacher. Measures composed of one or more notes or rests may now be written, and the pupil required to write measures of the same value, with notes of different lengths. This exercise may be varied in many ways, and will be found very useful to the pupil in learning the division of the notes.



POSITION OF THE HAND.

It is of the highest importance that the pupil obtain the proper position of the hand, and the right use of the fingers at the very beginning. Many sadly neglect this most important part of the study, and hurry on to the practice of pieces which it is impossible for them to perform in a creditable manner, simply because it is more pleasant to practice pieces, than exercises; and the result is, that after years have been wasted in this manner, the pupil is finally obliged to abandon the study altogether, or begin again with the first principles, and lay the foundation of a good execution, by securing the correct position of the hands, and by a careful training of the fingers. The difference between a good and a bad style of playing, depends principally upon the manner of touching the keys; and it should be remembered that *a beautiful touch can never be acquired with a bad position of the hands.* To obtain the correct position, let the hand and fore-arm rest upon a table, and place the fingers in such position that the end of each one lightly touches it. The arm and wrist should form a straight line with the hand from the elbow to the second finger-joints, and the knuckles must be kept on an exact level with the hand. The third finger-joints should be well rounded, and the nails kept short, to prevent their coming in contact with the table. The thumb, called the first finger in this work — should be held parallel with the fingers, and the muscles of the wrist and arm always be kept loose and flexible.

See plates Nos. 1 and 2, page 10.

MOVEMENT OF THE FINGERS.

Having placed the hand in the proper position, raise the second finger (the others remaining at rest) from the knuckle very slowly, and as high as possible, and after retaining it in its raised position for an instant, let it fall *suddenly*, and by its own weight upon the table. The rounded position of the finger must always be maintained, both while it is being raised, and after it has struck the table. Repeat this process of raising and falling very slowly, many times with each finger, but do not allow the other fingers to move from their position. Particular attention should be given to the thumb, which should move independently of the hand, and strike with its side. When some facility in using the fingers separately has been acquired, two fingers may be employed alternately, the others remaining at rest; afterwards three, then four, and finally all the fingers may be used successively. As they acquire flexibility, more force may be employed in the stroke, but great care must be taken that the arm and wrist do not move with the action of the fingers. The pupil should continue this table practice until the fingers are well trained to the right action, and afterwards the same exercises should be practiced at the Piano. See plates 1, 2 and 3, page 10.

Plate No. 1. CORRECT POSITION OF THE HAND, ARM AND FINGERS.

Plate No. 2. CORRECT POSITION OF THE HAND AND FINGERS.

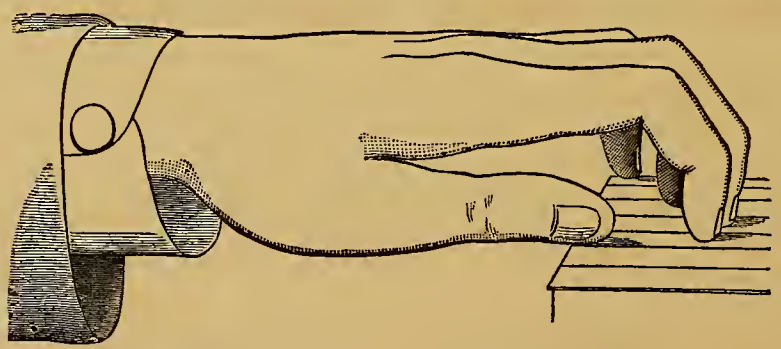


Plate No. 3. STRIKING FROM THE KNUCKLE.

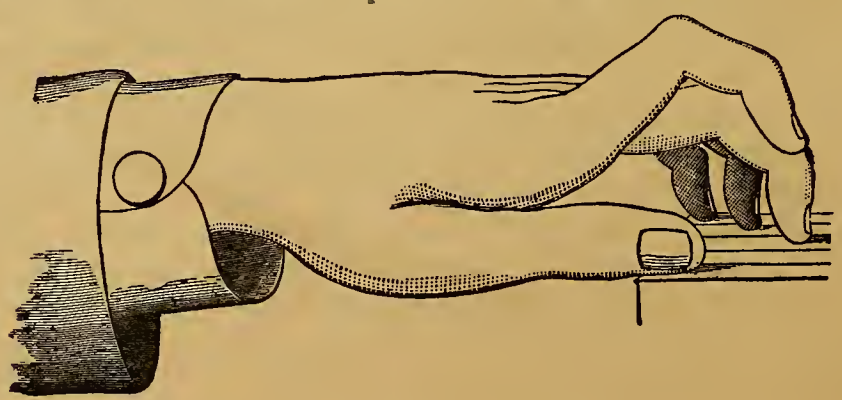


Plate No. 4. STRIKING FROM THE WRIST.

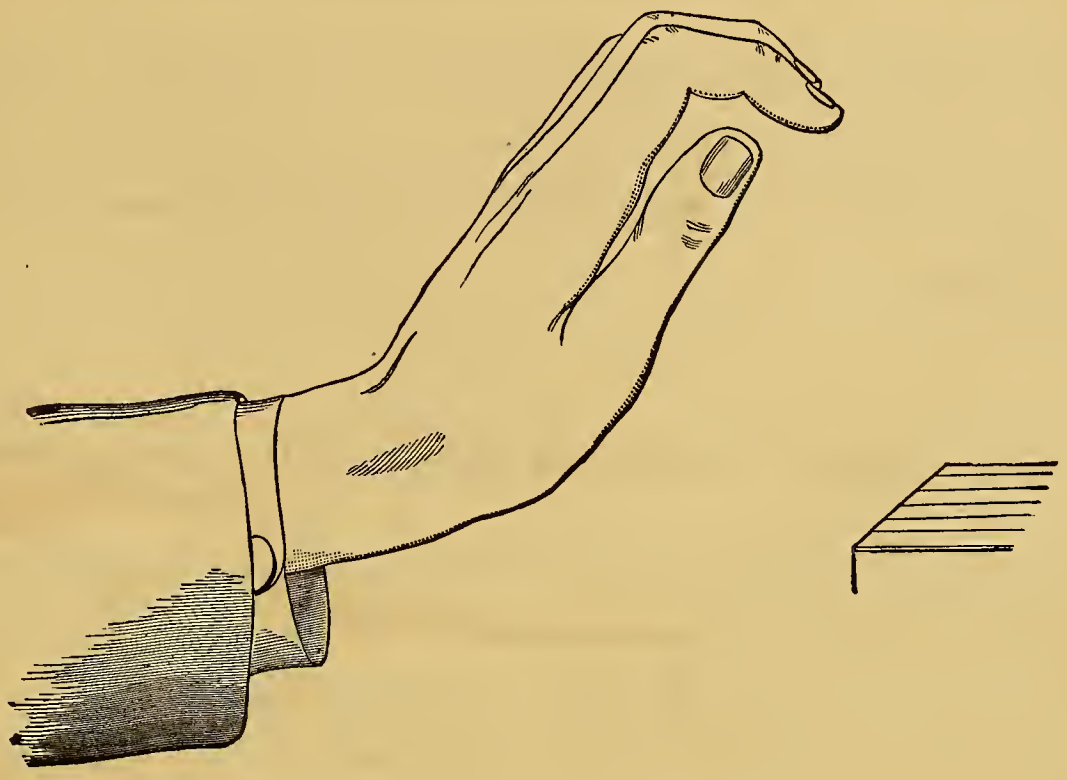
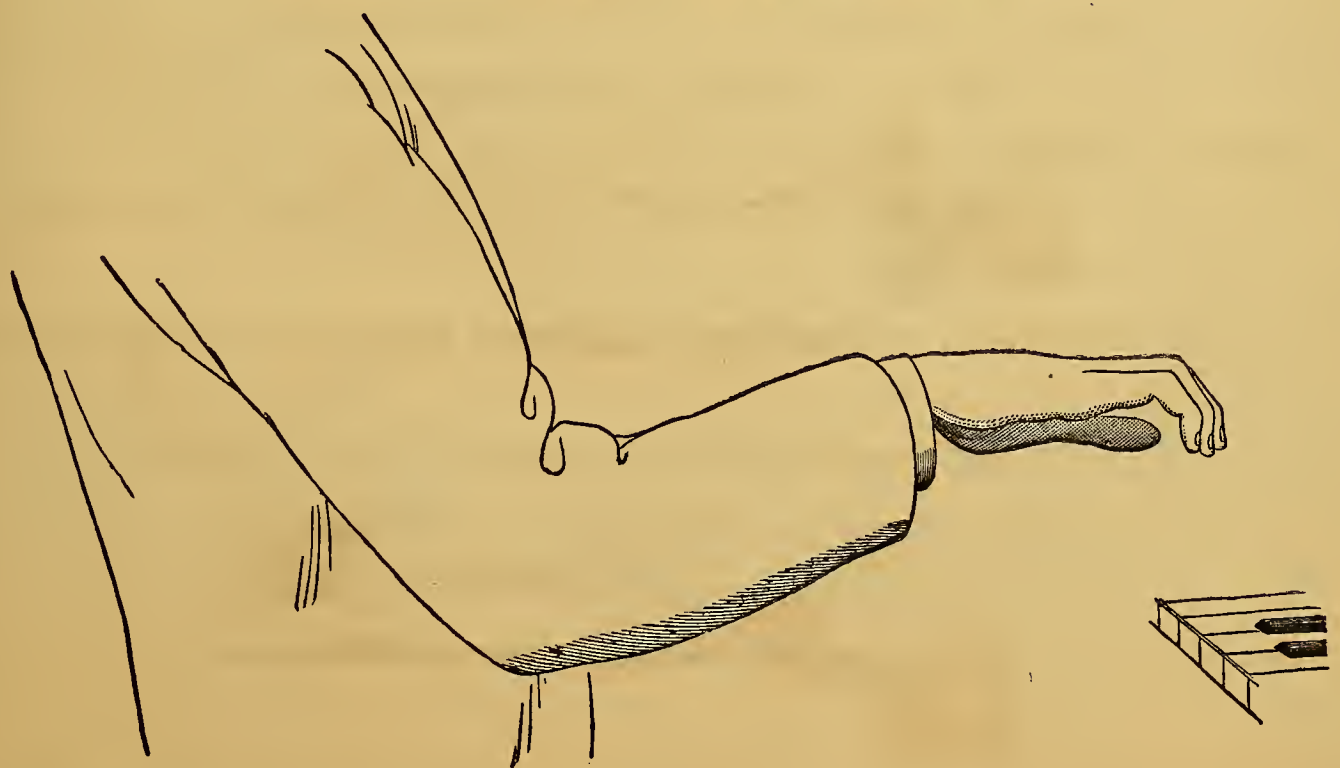


Plate No. 5. STRIKING FROM THE ELBOW.



POSITION AT THE PIANO.

The performer should sit opposite the middle of the key-board, at such a distance that the keys at either end can be easily reached and at such a height that the fore-arm and hand will be on a level with the key-board. Let the arms be kept near the body without touching it, and let the position of the whole body be perfectly easy and natural.

RULES FOR ACQUIRING THE LEGATO TOUCH, PROPER ACCENTUATION, &c.

To acquire the legato touch, which alone is to be employed in the first twenty lessons, the pupil must carefully observe the following points; viz:

1st. The position of the hand already explained is to be strictly maintained.

2d. The fingers are to be held over five successive white keys, so that each one will strike the middle of its key. The thumb must never be allowed to fall below the key-board.

3d. The keys are always to be *struck*, not pressed. The proper stroke can only be obtained by raising the fingers well from the knuckles, and allowing them to fall suddenly upon the keys.

4th. Hold down one key *until another is struck*, but never allow two keys to be down at the same time. The observance of this rule is of the utmost importance.

5th. Raise only one finger at a time. The unemployed fingers should rest lightly upon the keys, but not be allowed to press them down.

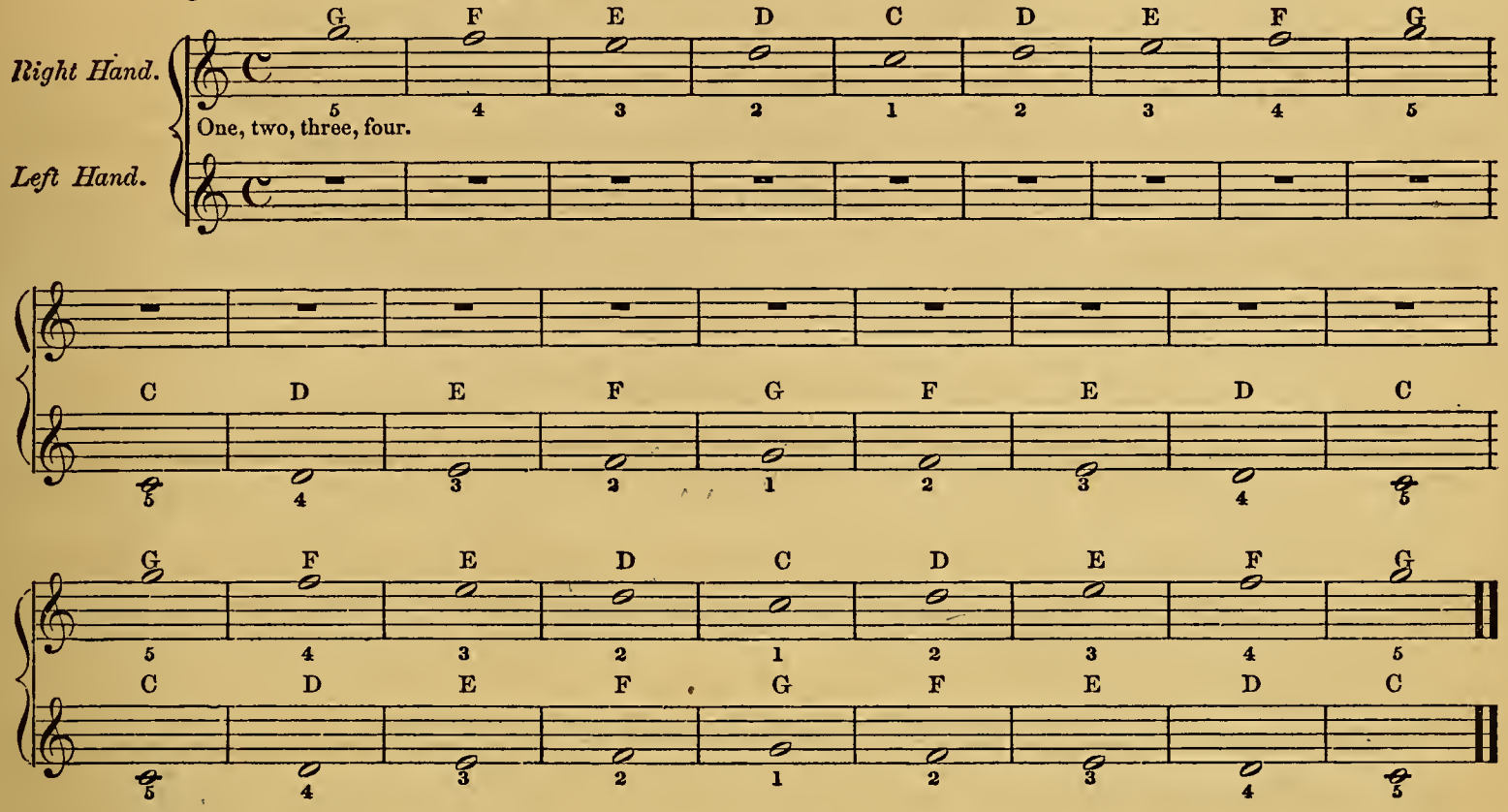
6th. Remember that the fingers only are to be used, and that all movements of the wrist and arm must be carefully avoided.

7th. Carefully guard against the prevalent fault of hurrying. Practice each exercise at first very slowly and with both hands separately, and *count the time aloud until it is thoroughly learned.*

8th. Particular attention must be given to accentuation—without which, music is unintelligible. Remember to accent strongly the first and third counts in common time, the first in triple time, and the first and fourth in sextuple time.

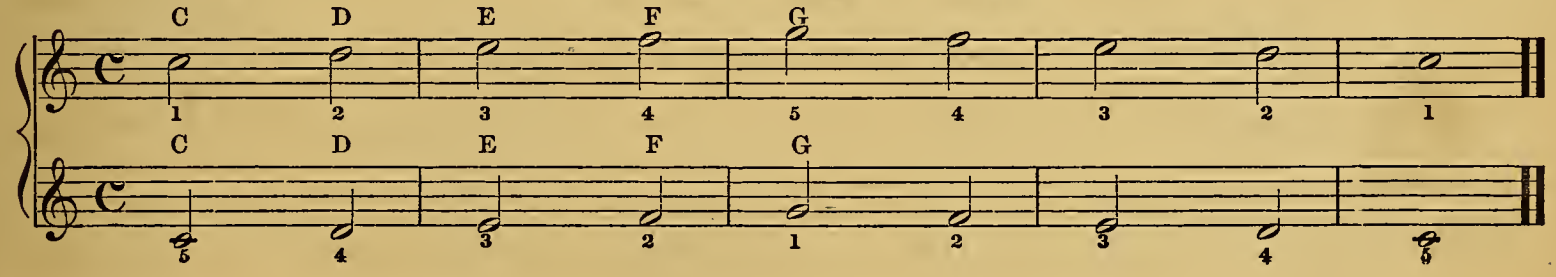
SECOND LESSON.

Count four in each measure.



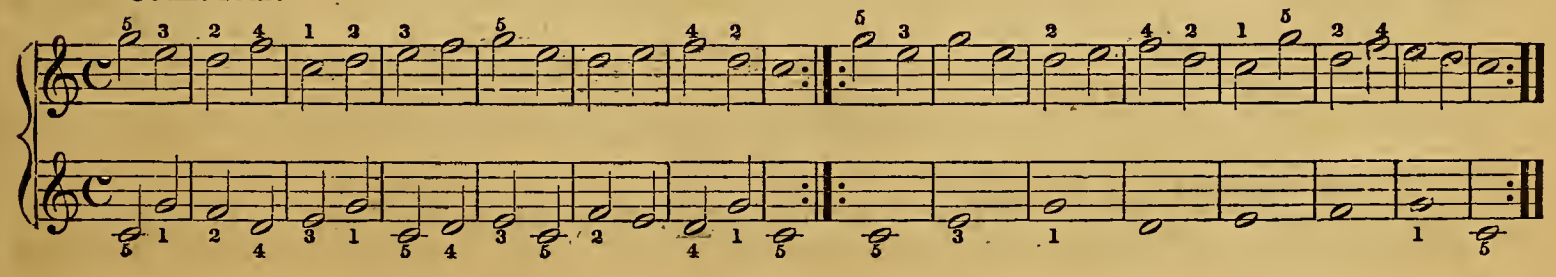
Count four.

EXERCISE IN HALF NOTES.



RECREATION.

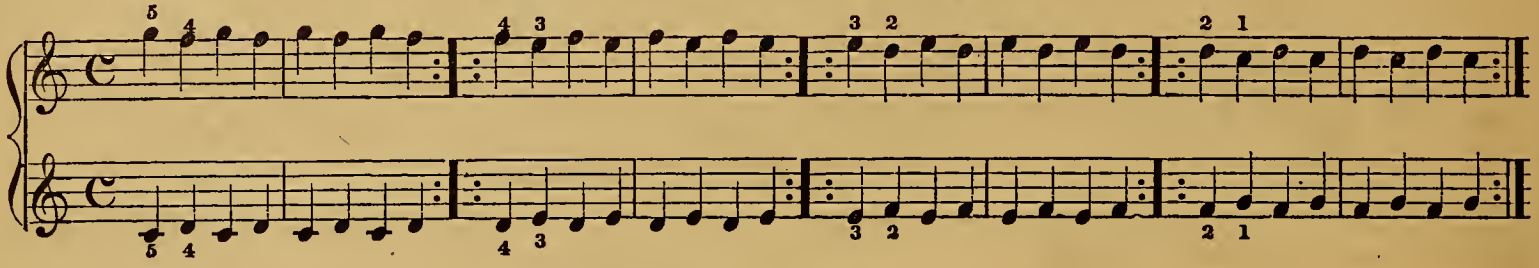
Count four.



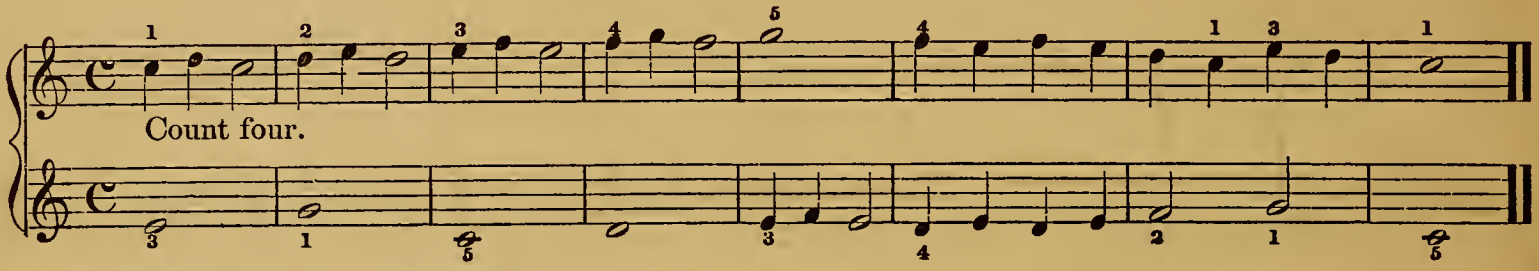
The pupil should accustom himself from the beginning to a careful criticism of his own performance. The teacher can ordinarily spend but a short time each week with the pupil, and in his absence the pupil must be his own teacher. The rules given on page 12 should be committed to memory, and the performance of every exercise and recreation carefully tested by them. In this way only will rapid progress be made.

THIRD LESSON.

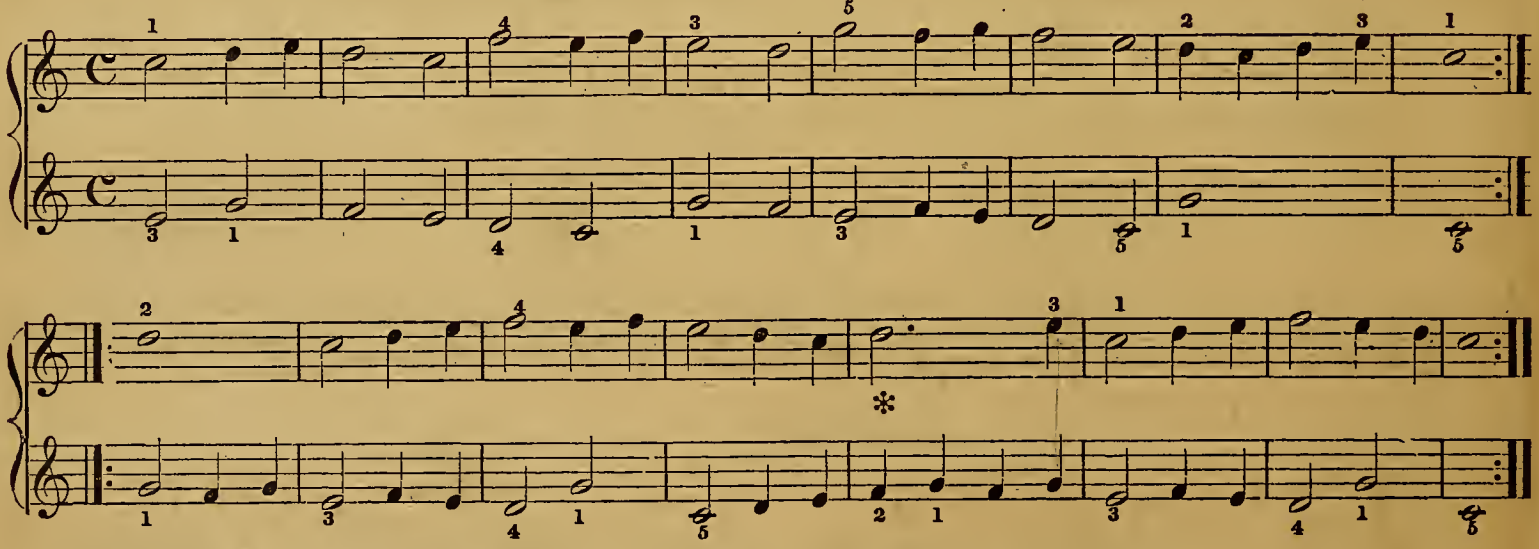
EXERCISES FOR TWO FINGERS.



RECREATION. No. 1.

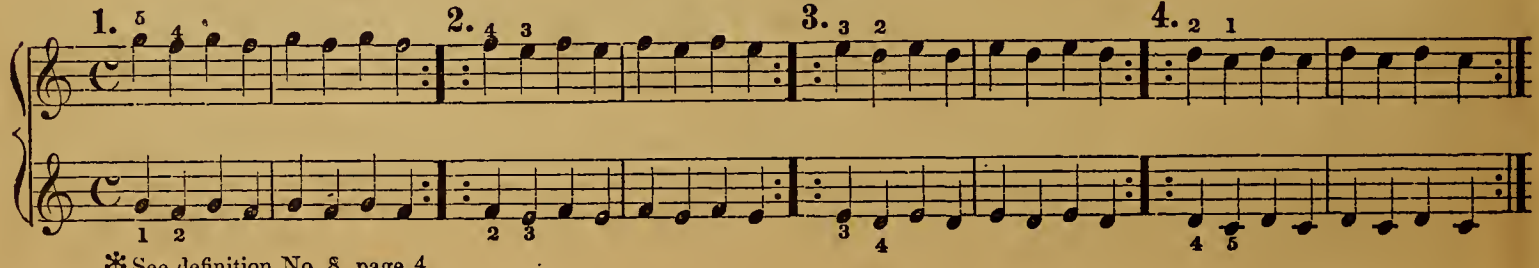


RECREATION. No. 2.

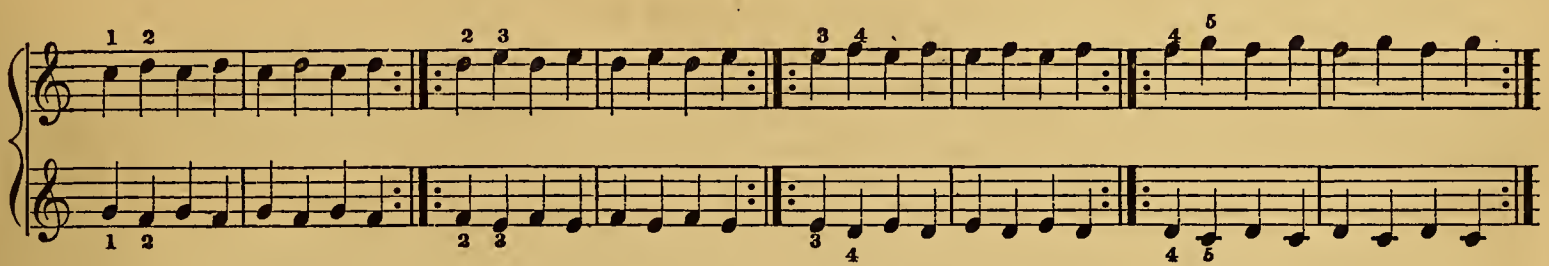


Remember to count the time *aloud* in all cases, until the lesson is well learned.

FOURTH LESSON.

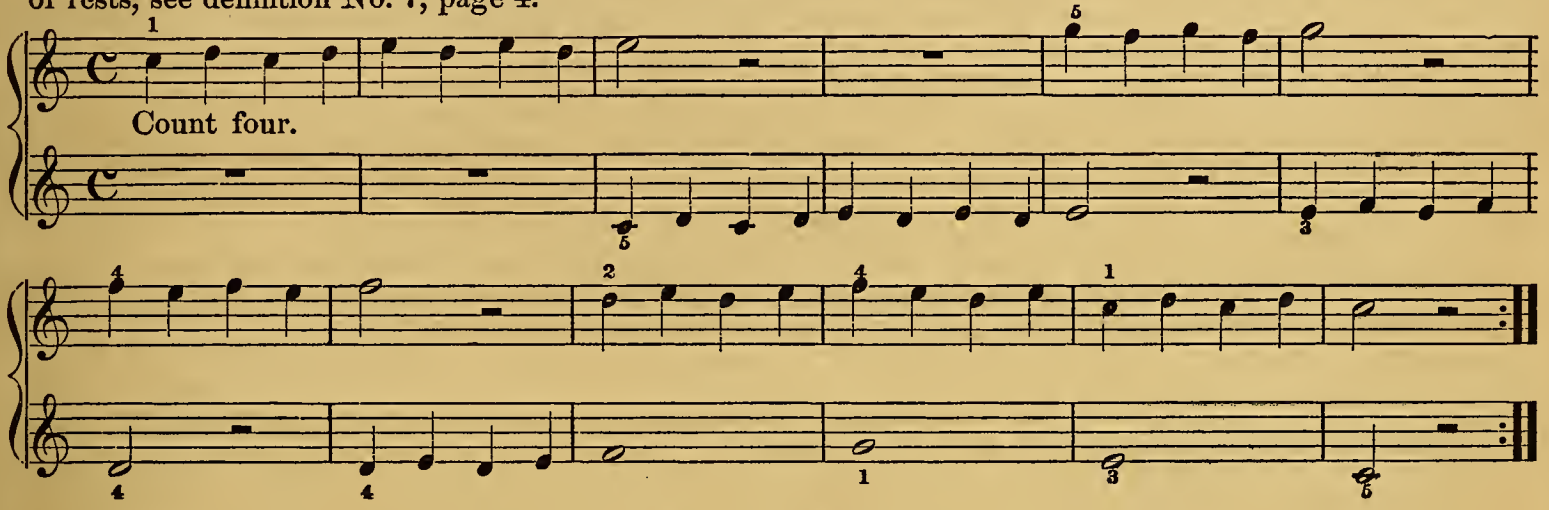


* See definition No. 8, page 4.



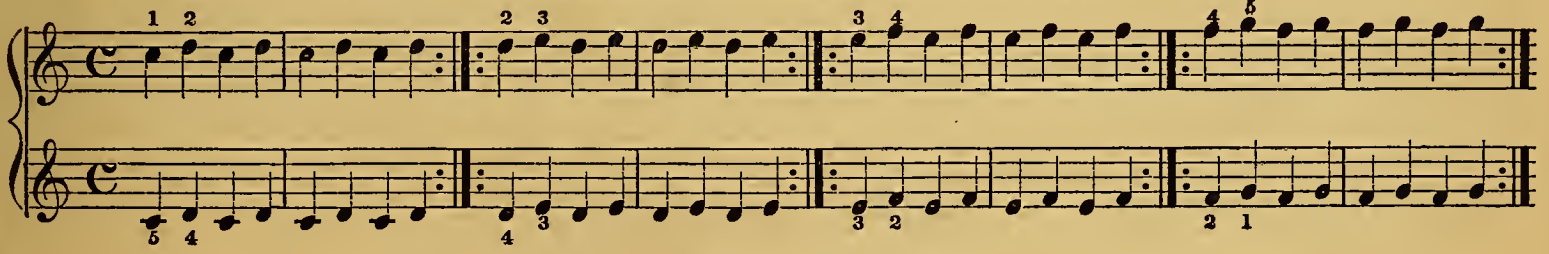
RECREATION.

The hands must be raised from the keys during the time of the rests. For explanation of various kinds of rests, see definition No. 7, page 4.

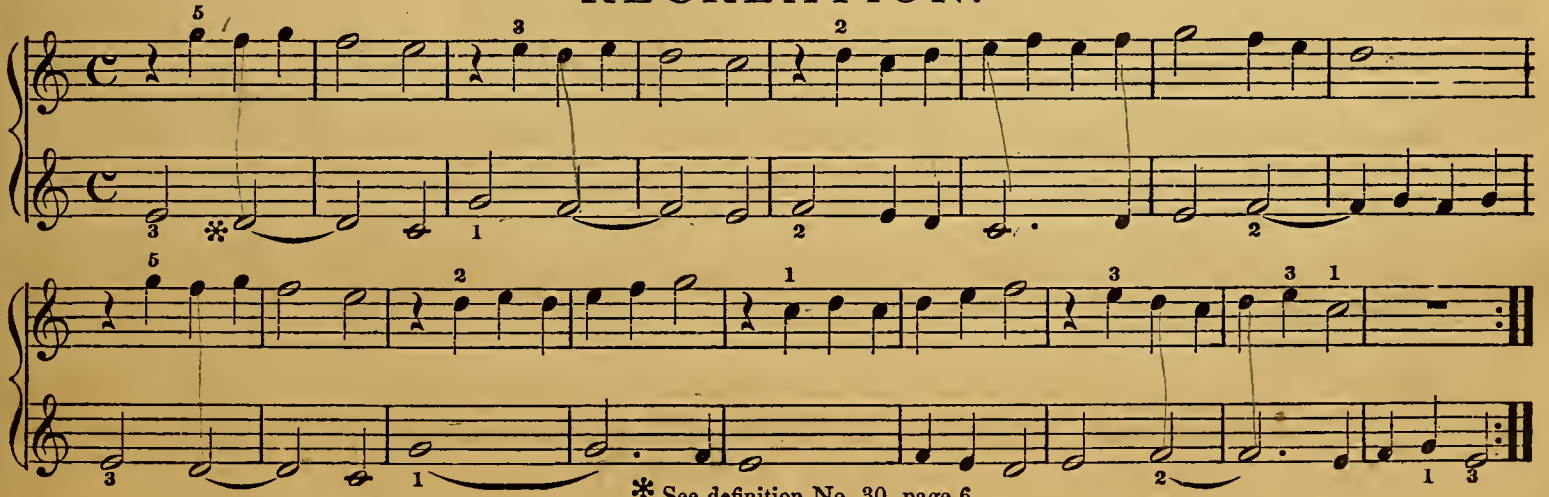


FIFTH LESSON.

Let the accent be strongly marked always on the first and third counts.

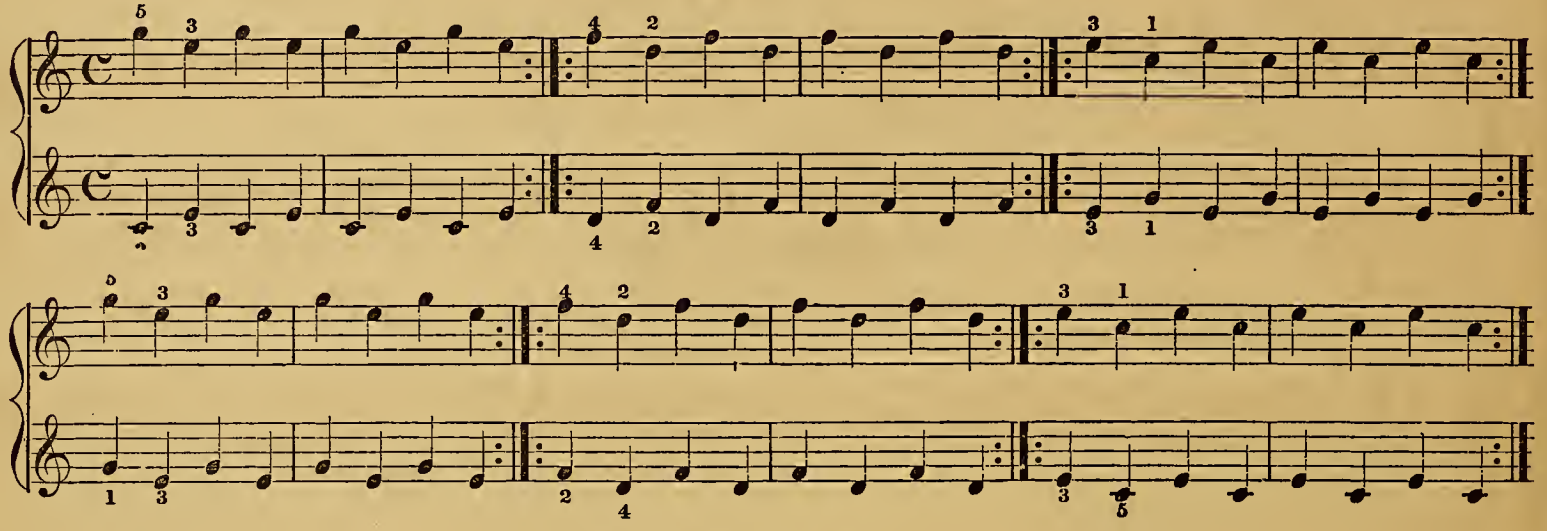


RECREATION.



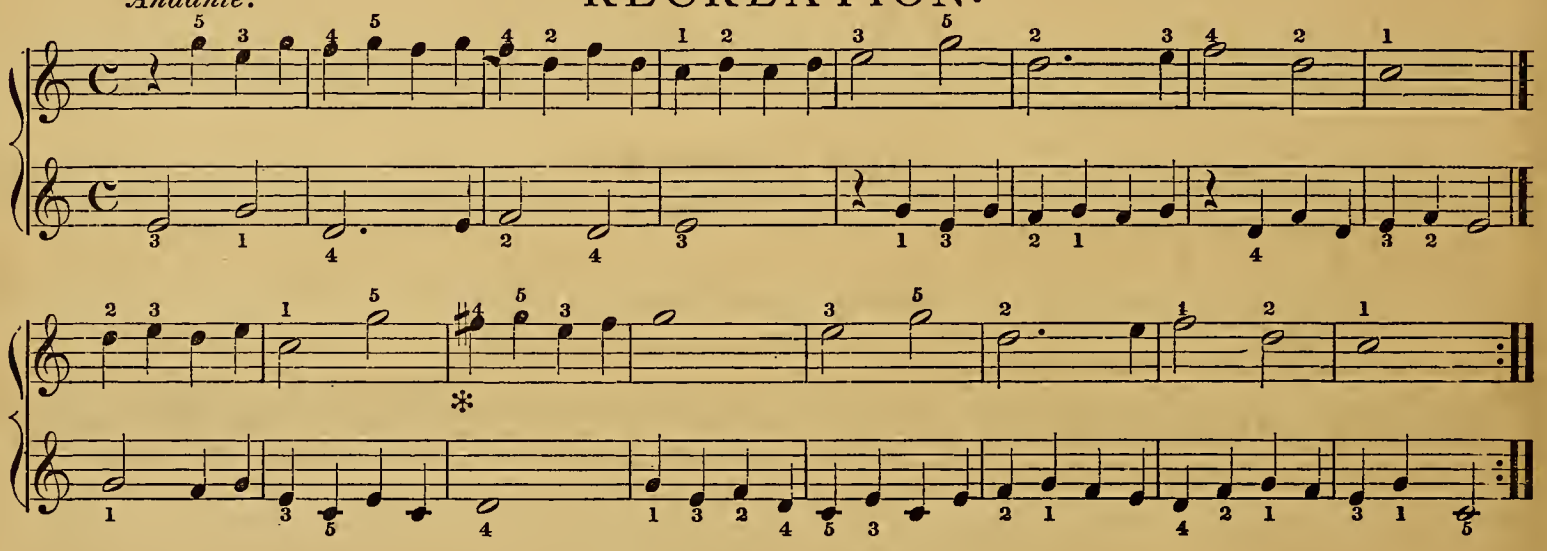
* See definition No. 30, page 6.

SIXTH LESSON.

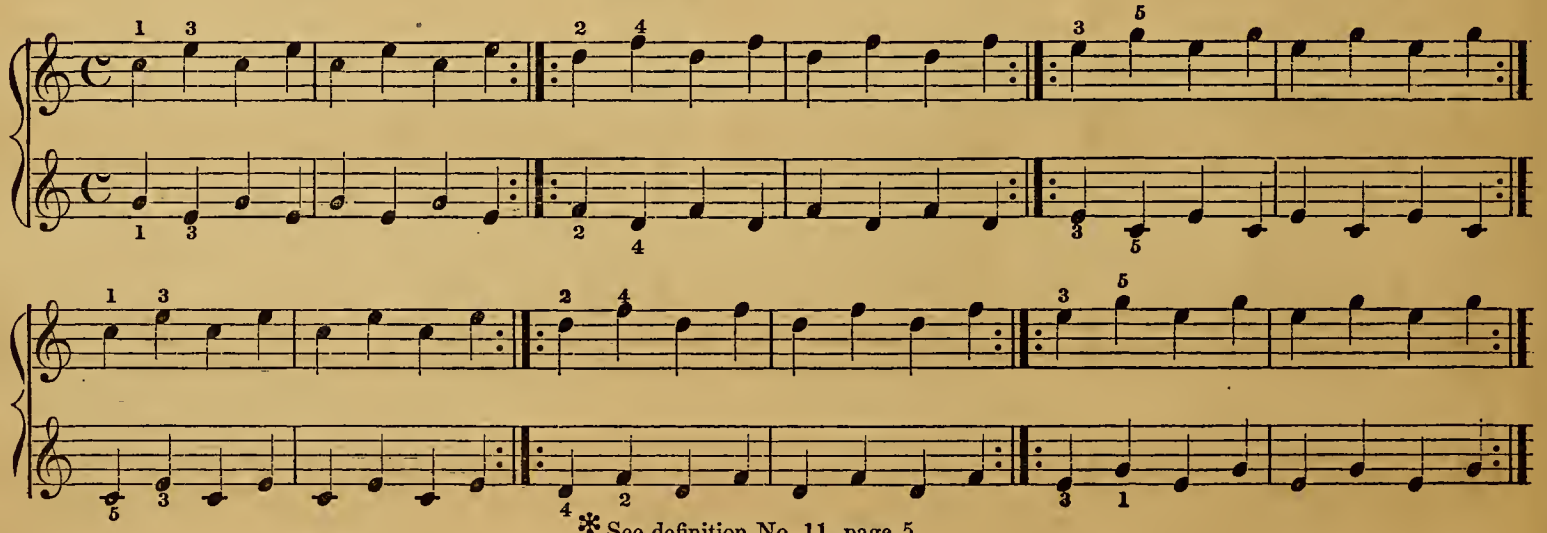


RECREATION.

Andante.



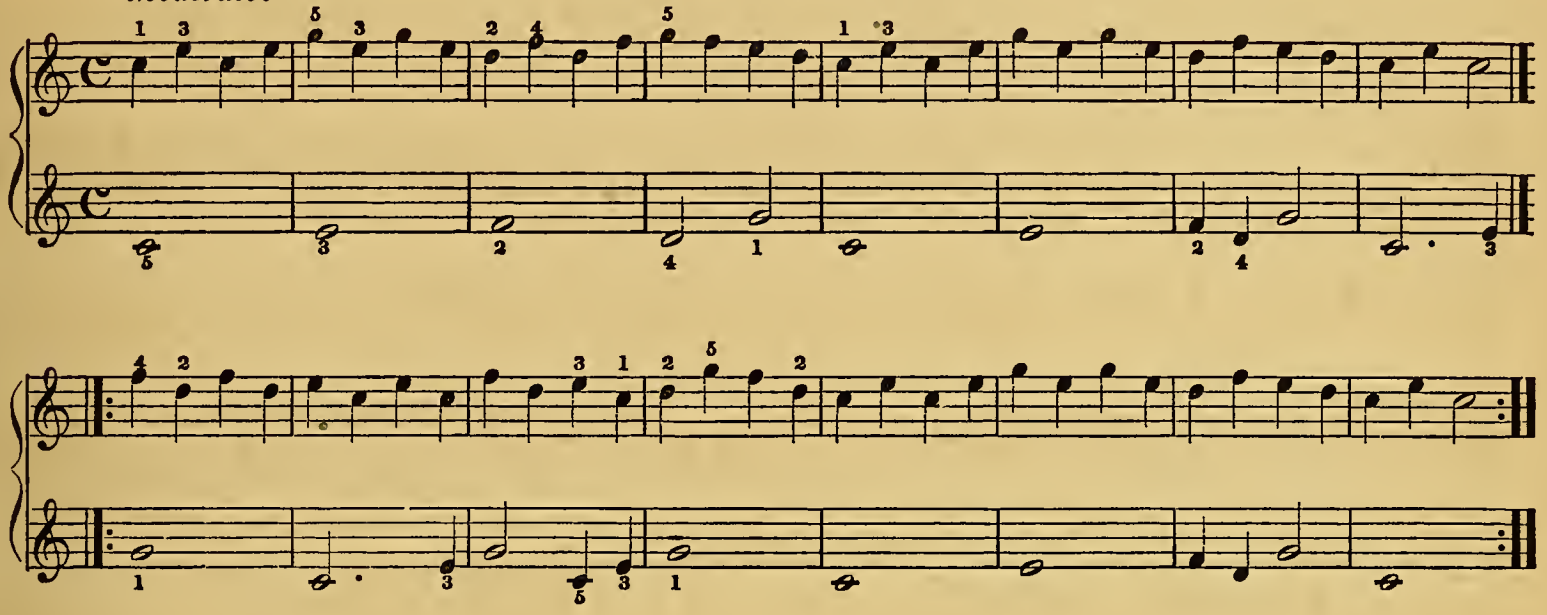
SEVENTH LESSON.



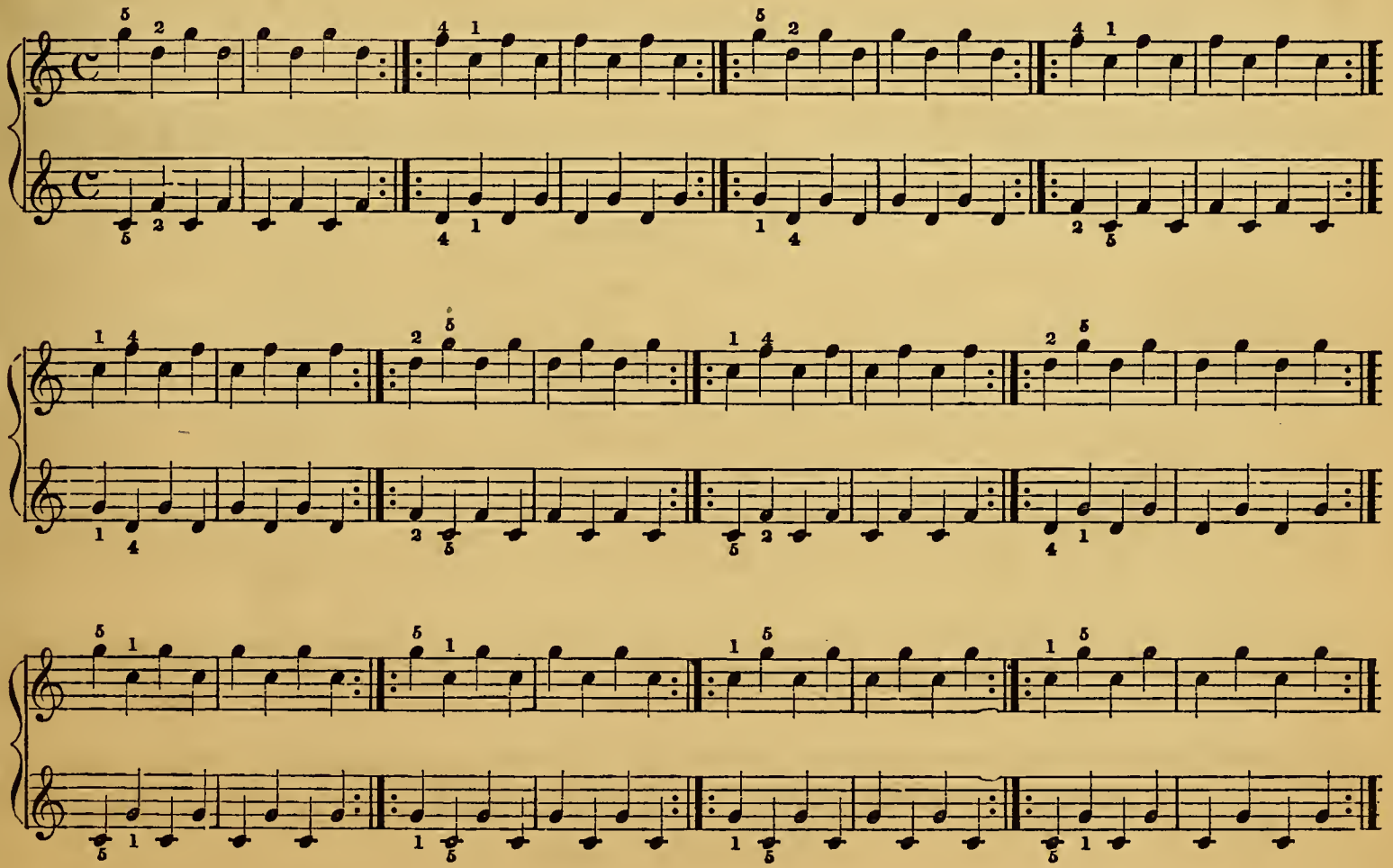
✻ See definition No. 11, page 5.

RECREATION.

Moderato.



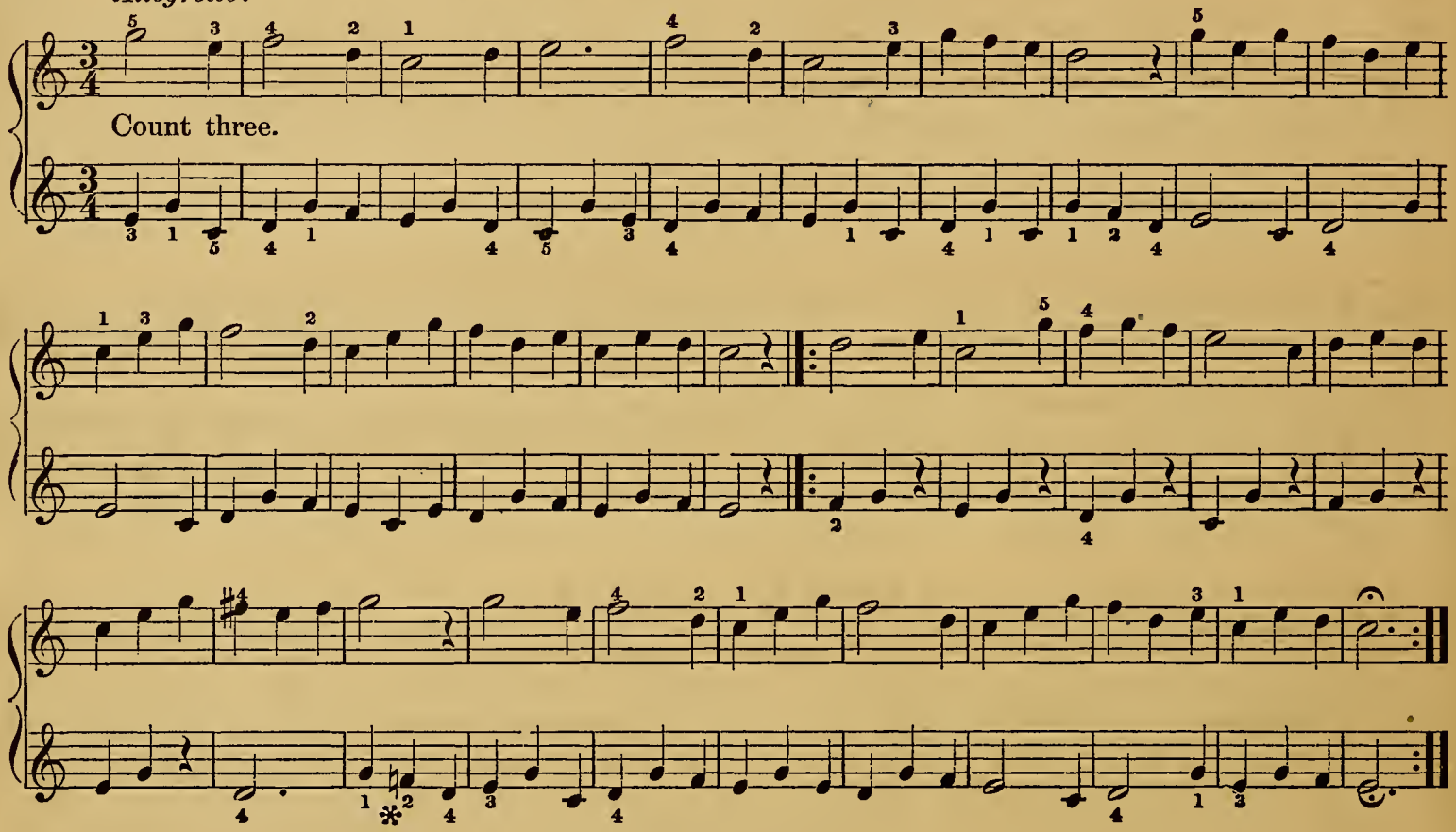
EIGHTH LESSON.



RECREATION.

This exercise is in triple time; the pupil will remember therefore to accent strongly the *first* count, and play the second and third counts very lightly.

Allegretto.

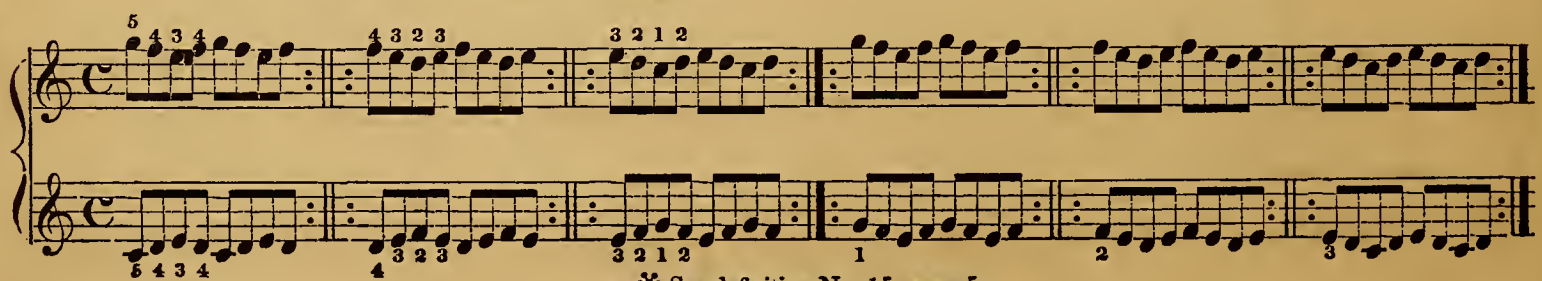


NINTH LESSON.

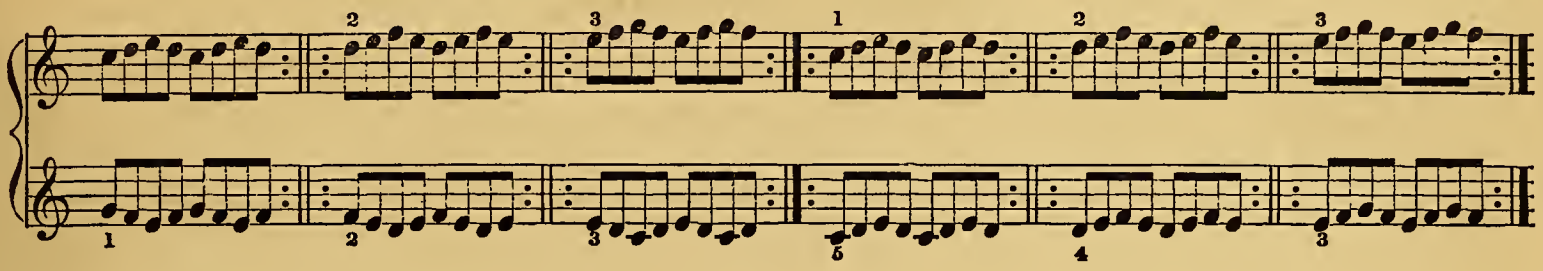
EXERCISES FOR THREE FINGERS.

In this and the following finger exercises the pupil must be careful not to hold down one key after the next is struck. Remember to raise the fingers very high before striking, and bring them with a sudden stroke upon the keys.

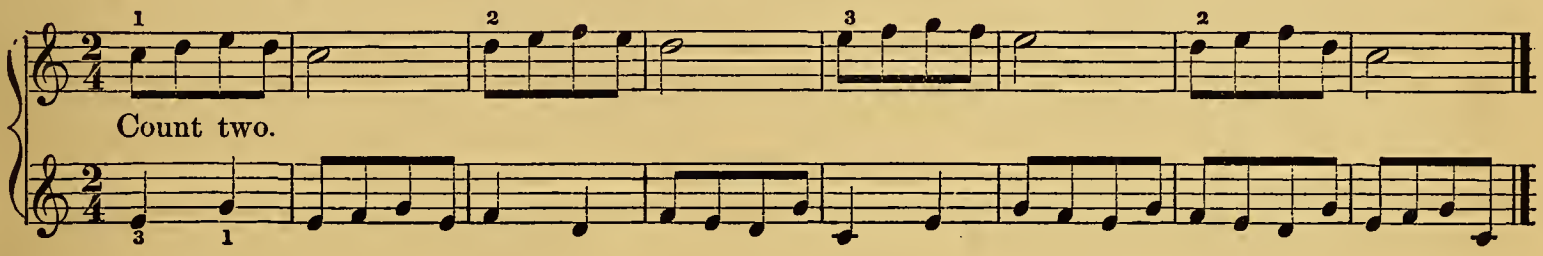
The pupil will observe that the finger exercises are divided by the double bars into short sections of two, three or four measures. Each measure composing these sections, should be studied by itself, and repeated many times both with the hands separately and together. Afterwards the whole section should be studied without the measure repetitions, and thoroughly learned before proceeding to the next. Remember the old proverb, to "hasten slowly," and let every thing be well done, if you would improve rapidly.

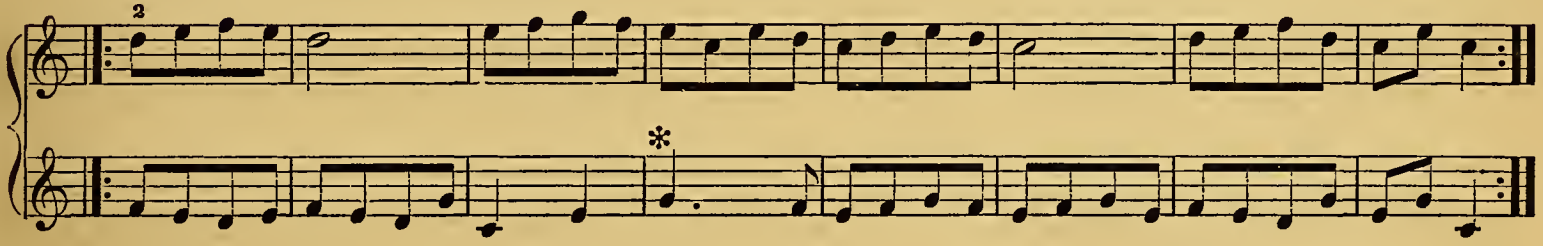


* See definition No. 15, page 5.

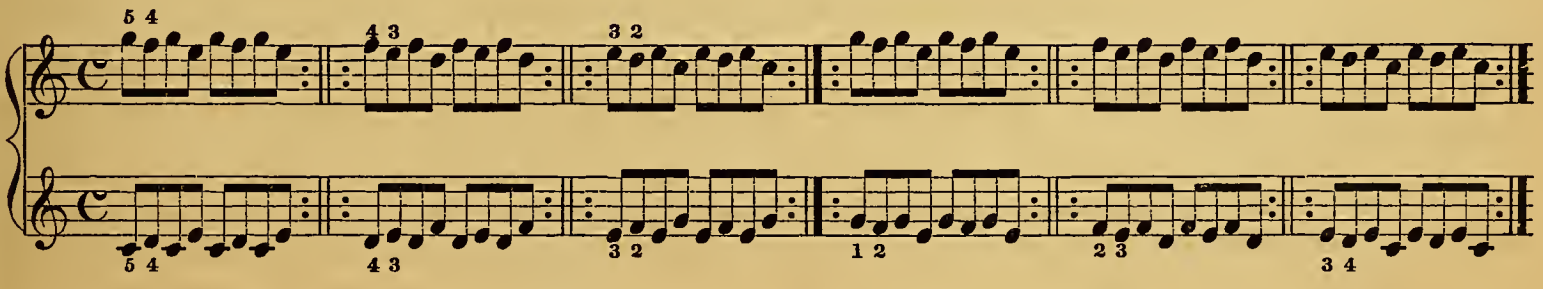


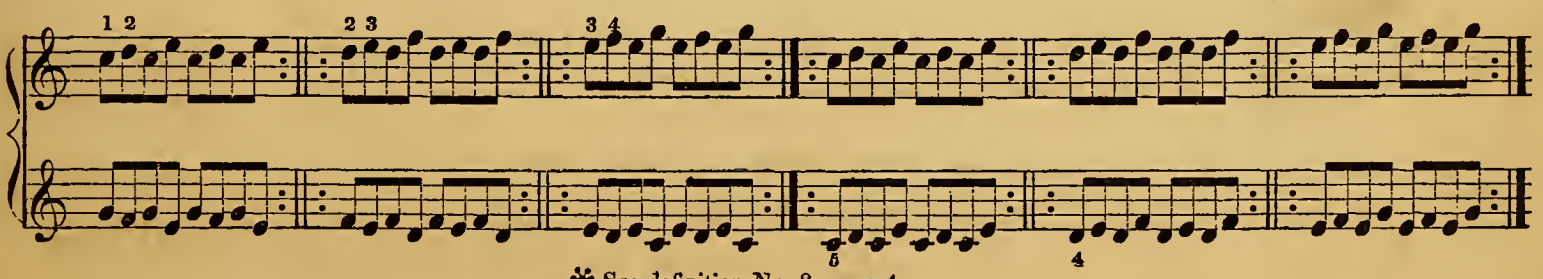
RECREATION.





TENTH LESSON.

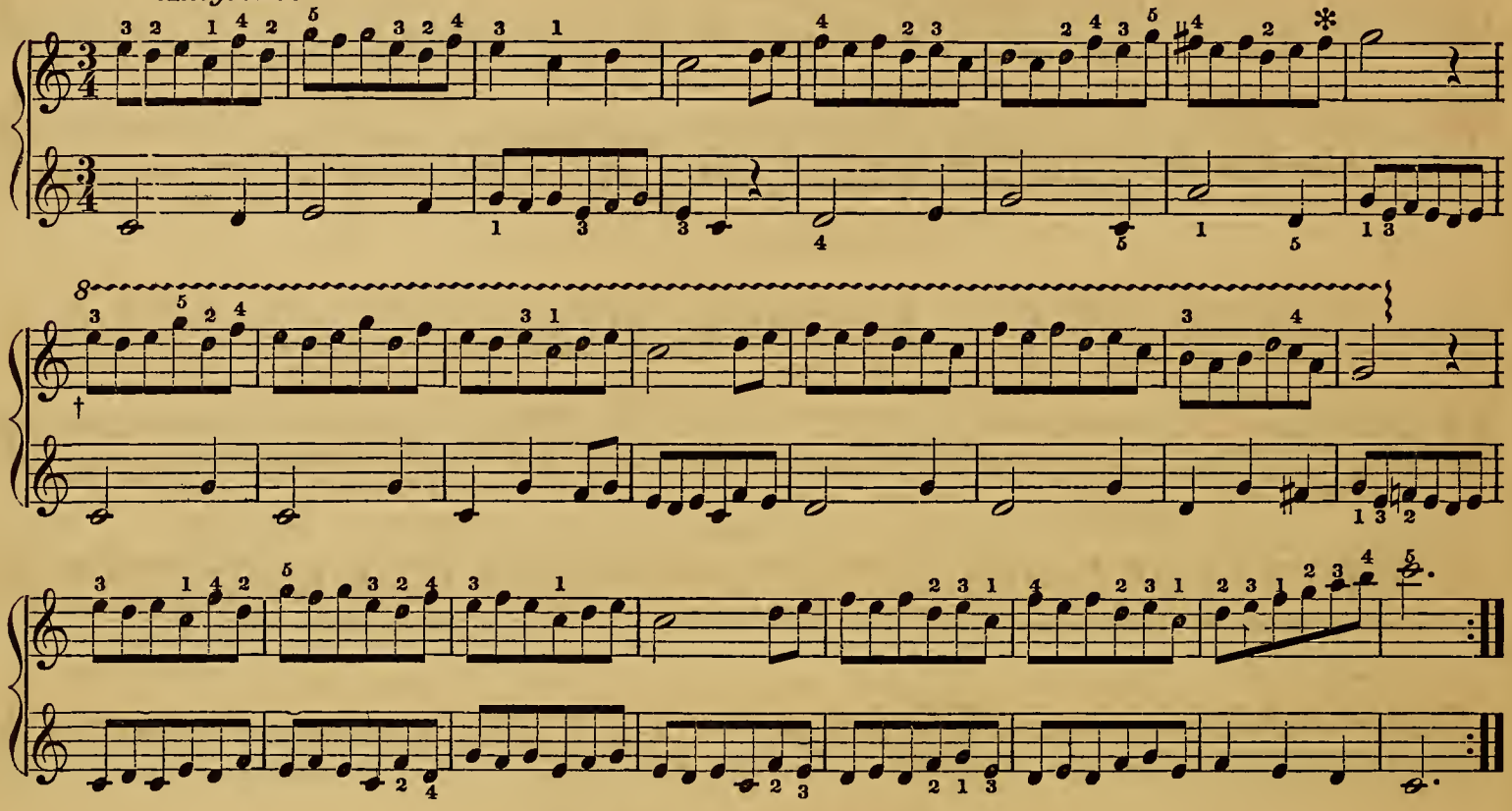




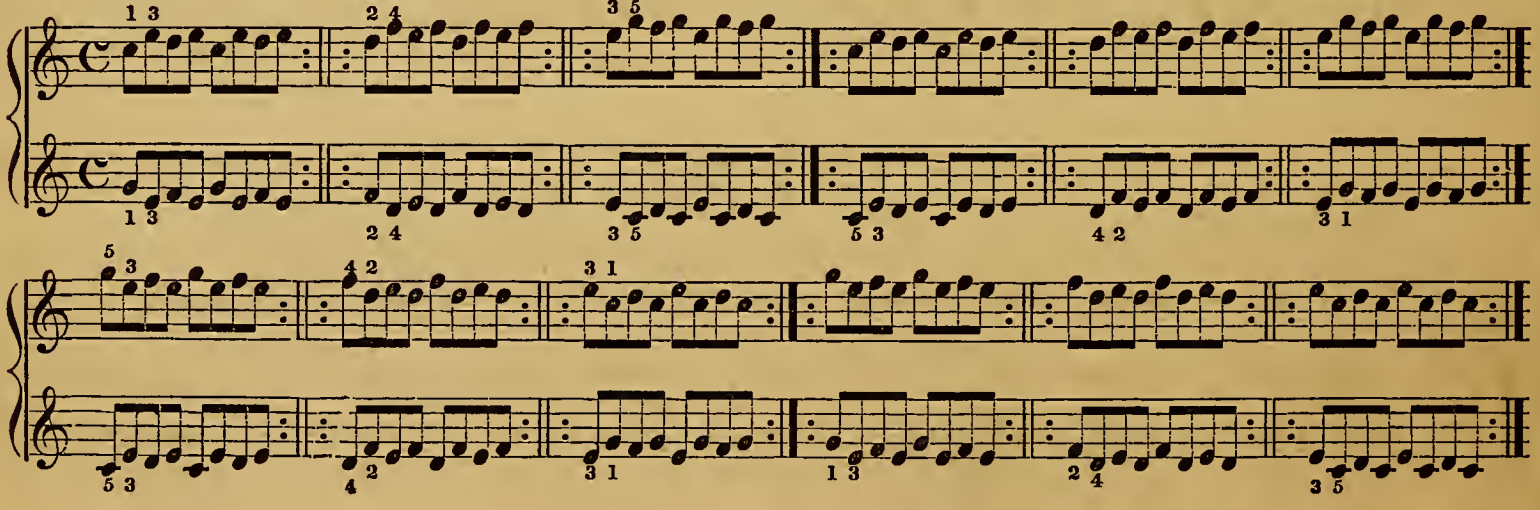
✲ See definition No. 8, page 4.

RECREATION.

Allegretto.

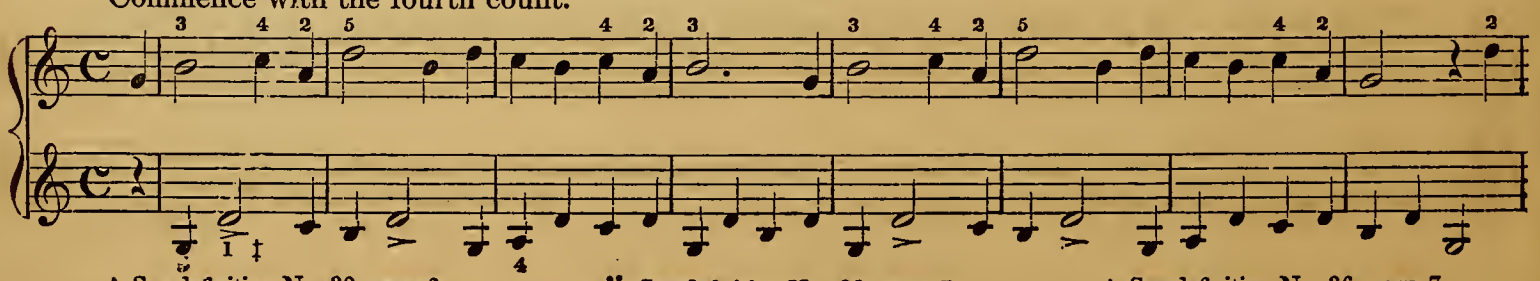


ELEVENTH LESSON.

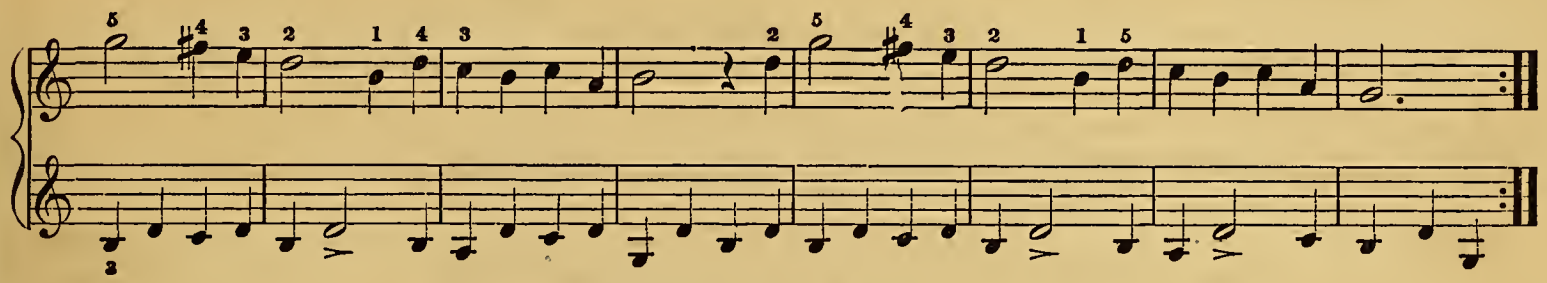


RECREATION.

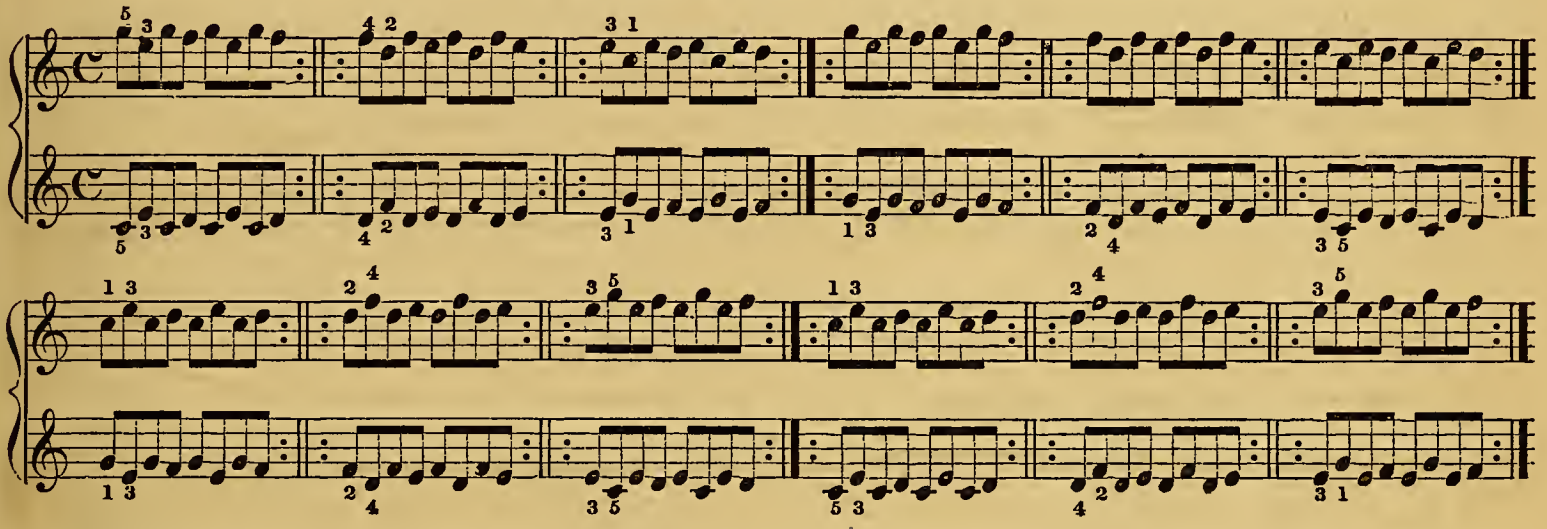
Commence with the fourth count.



‡ See definition No. 30, page 6 ✻ See definition No. 39, page 7. † See definition No. 36, page 7.

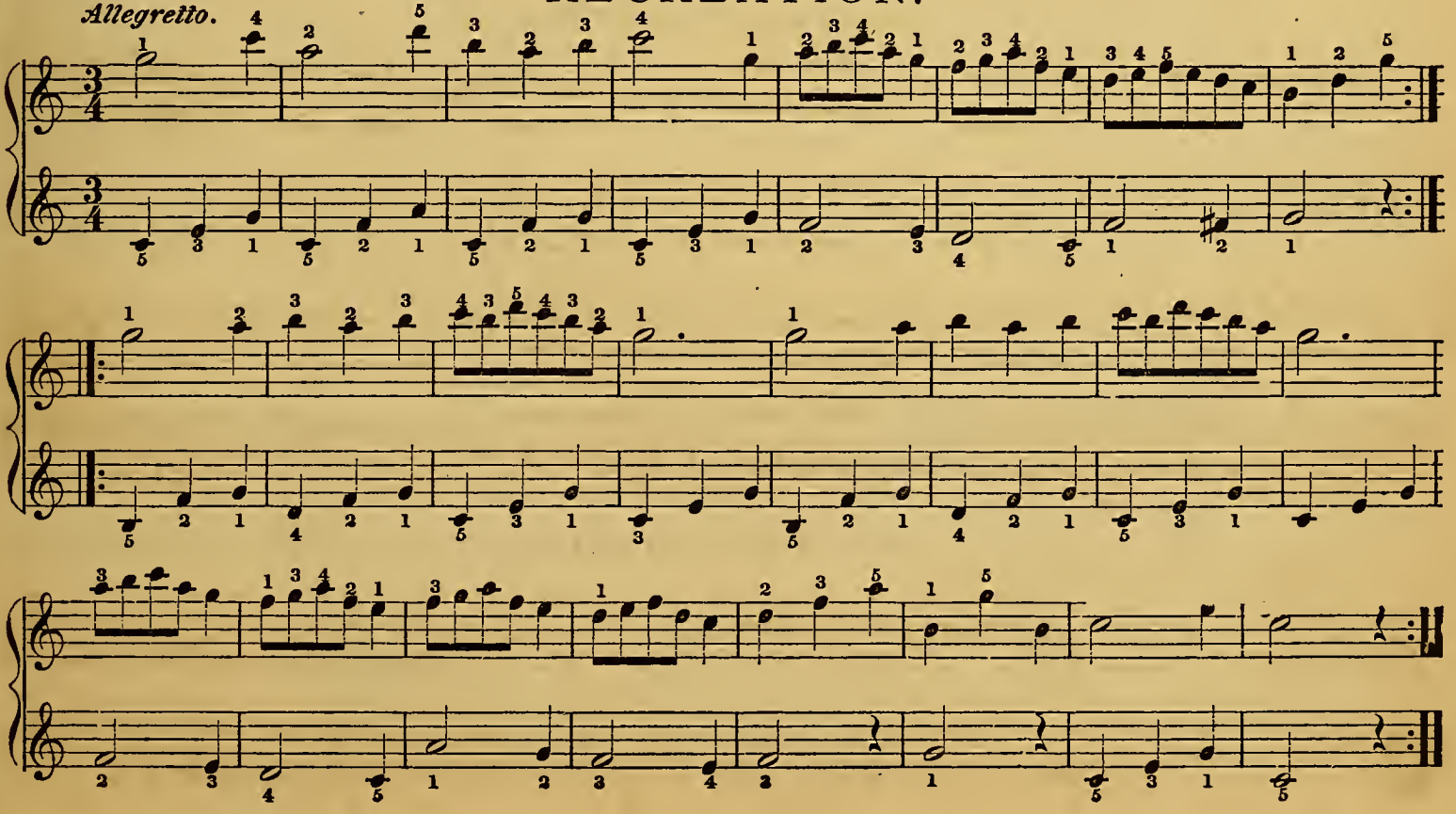


TWELFTH LESSON.

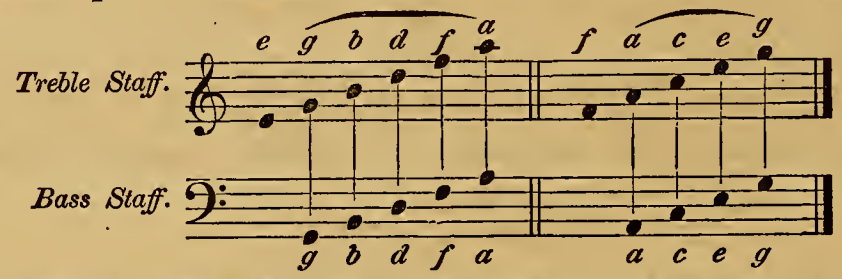


RECREATION.

Allegretto.

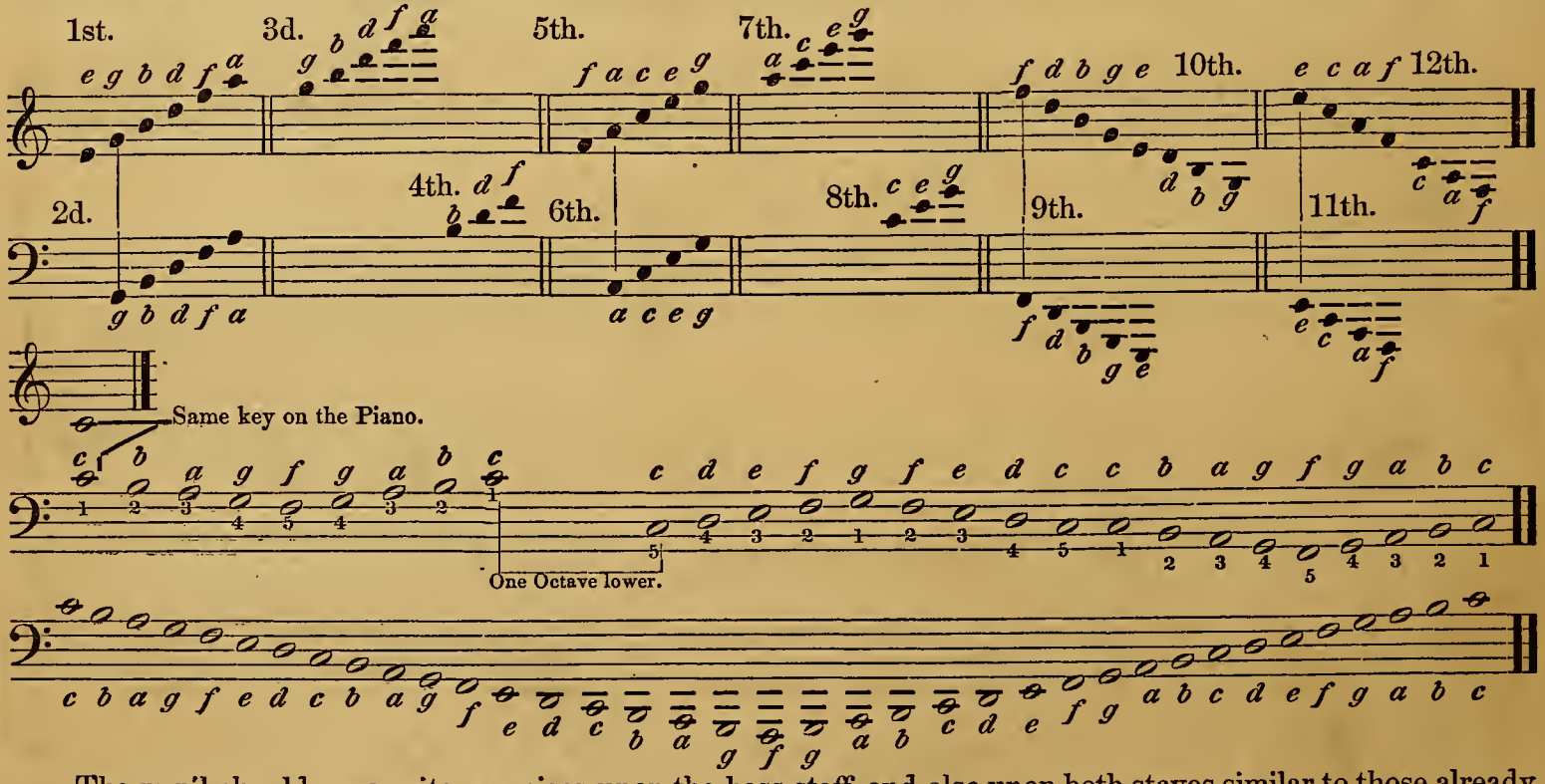


By removing the first line of the treble staff and using the added line above for the fifth line, we obtain the order of the letters upon the bass staff; viz: *g, b, d, f, a,* upon the lines, and *a, c, e, g,* within the spaces.

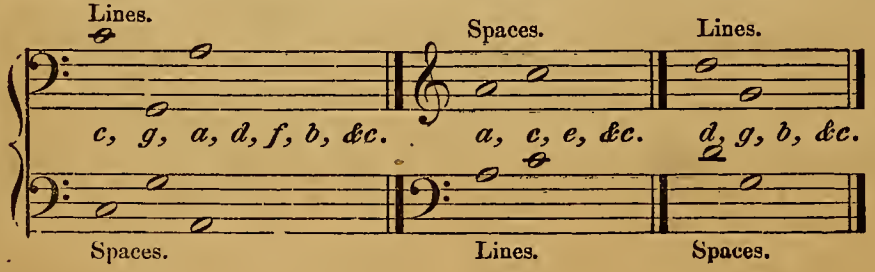


The pupil will be greatly assisted in learning the position of the letters upon, above and below the two staves, by repeating them in the following order; first, however, committing to memory the order only, afterwards adding the letters:—

1st. Lines of the Treble Staff,..... *e, g, b, d, f,*
2d. Lines of the Bass Staff,..... *g, b, d, f, a,*
3d. Spaces above the Treble Staff,..... *g, b, d, f, a,*
4th. Spaces above the Bass Staff,..... *b, d, f,*
5th. Spaces of the Treble Staff,..... *f, a, c, e,*
6th. Spaces of the Bass Staff,..... *a, c, e, g,*
7th. Lines above the Treble Staff,..... *a, c, e, g,*
8th. Lines above the Bass Staff, ... *c, e, g,*
9th. Spaces below the Bass Staff,..... *f, d, b, g,*
10th. Spaces below the Treble Staff, ... *d, b, g,*
11th. Lines below the Bass Staff, ... *e, c, a, f,*
12th. Lines below the Treble Staff,..... *c, a, f,*



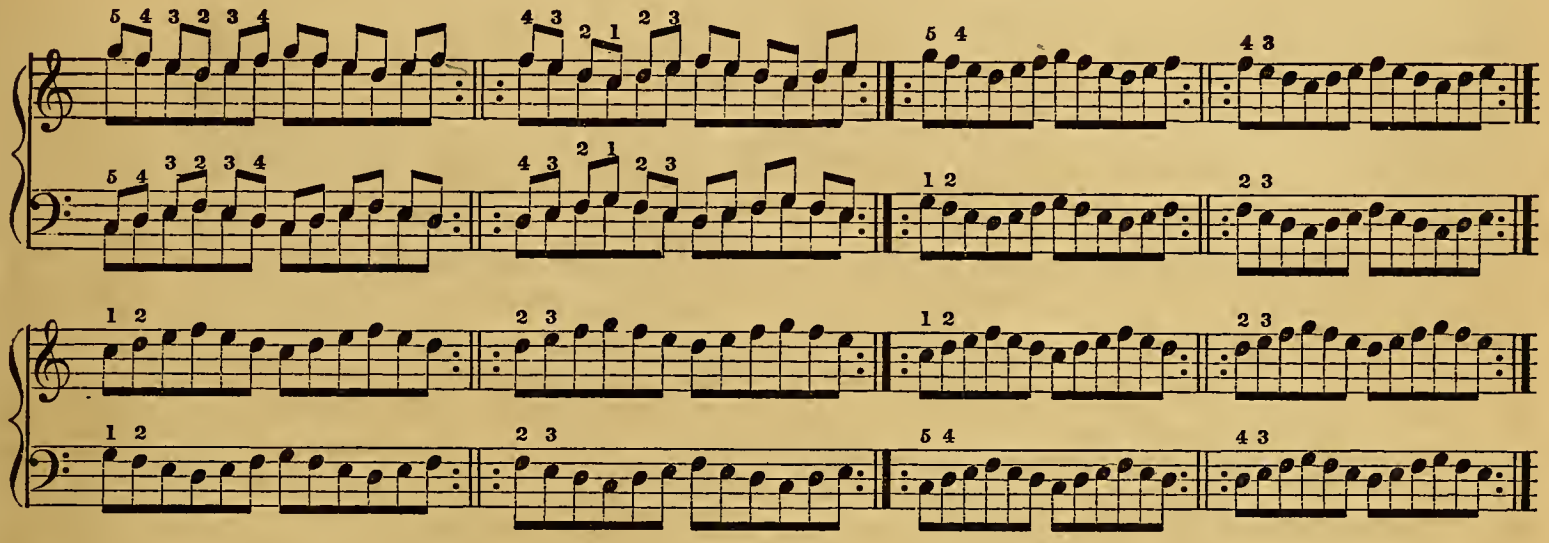
The pupil should now write exercises upon the bass staff, and also upon both staves similar to those already recommended for the treble staff. viz:



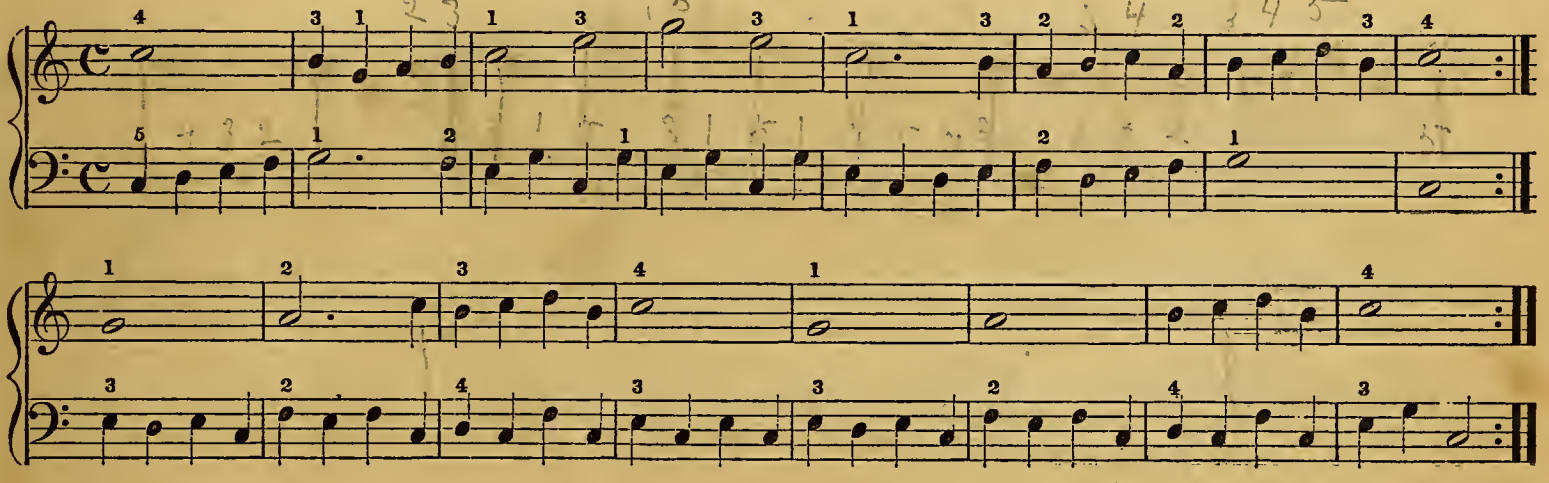
These exercises should be continued through several pages of music paper, and until the pupil is thoroughly familiar with the position of the letters on, above and below both staves.

THIRTEENTH LESSON.

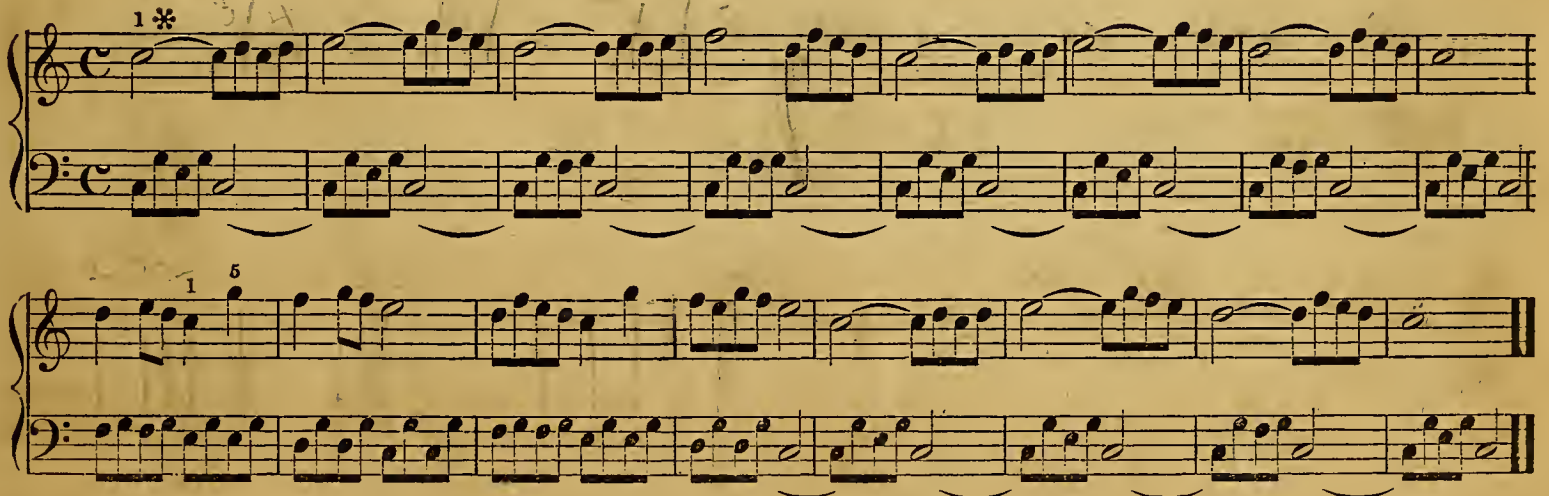
EXERCISE FOR FOUR FINGERS.



RECREATION. No. 1.

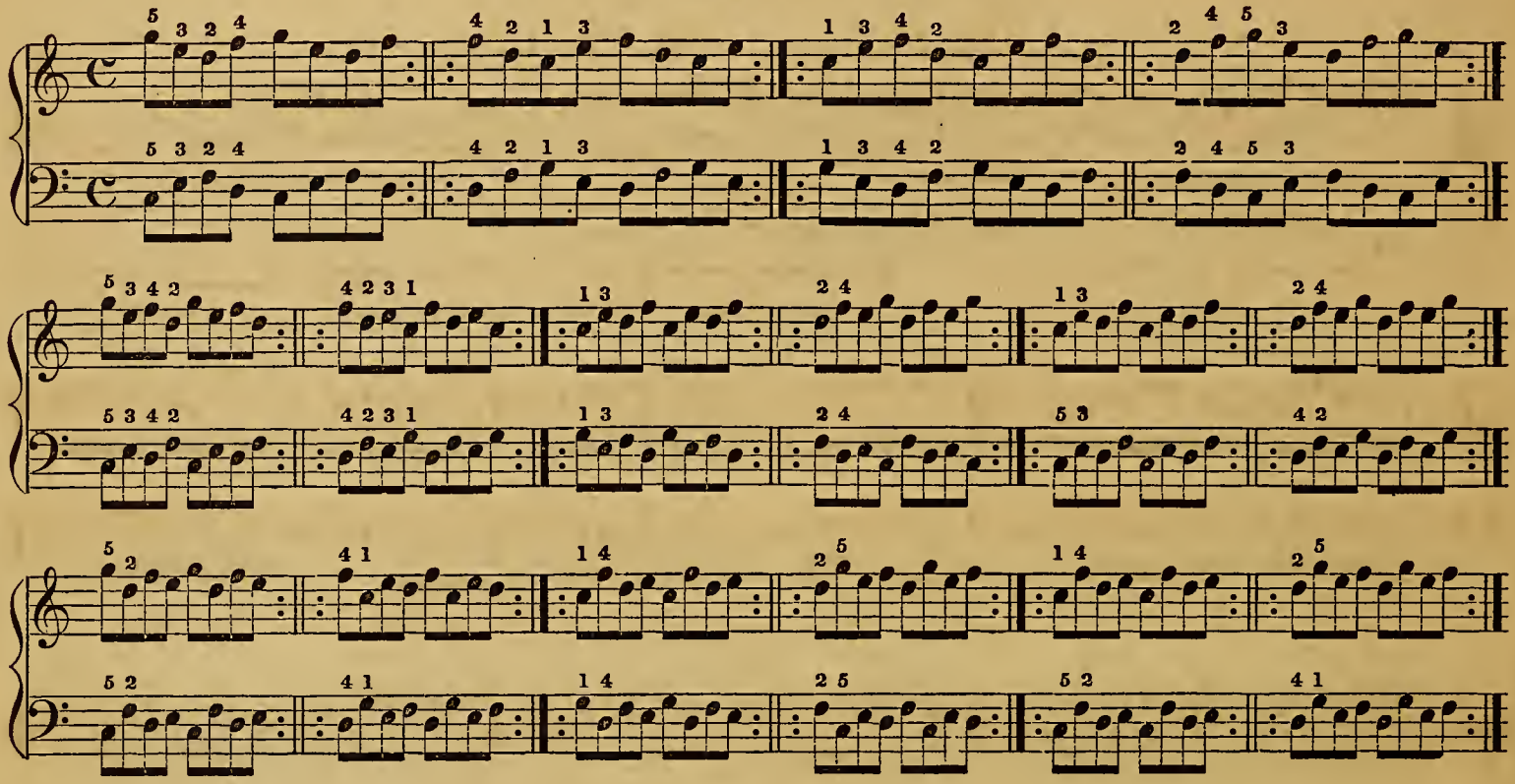


RECREATION. No. 2.

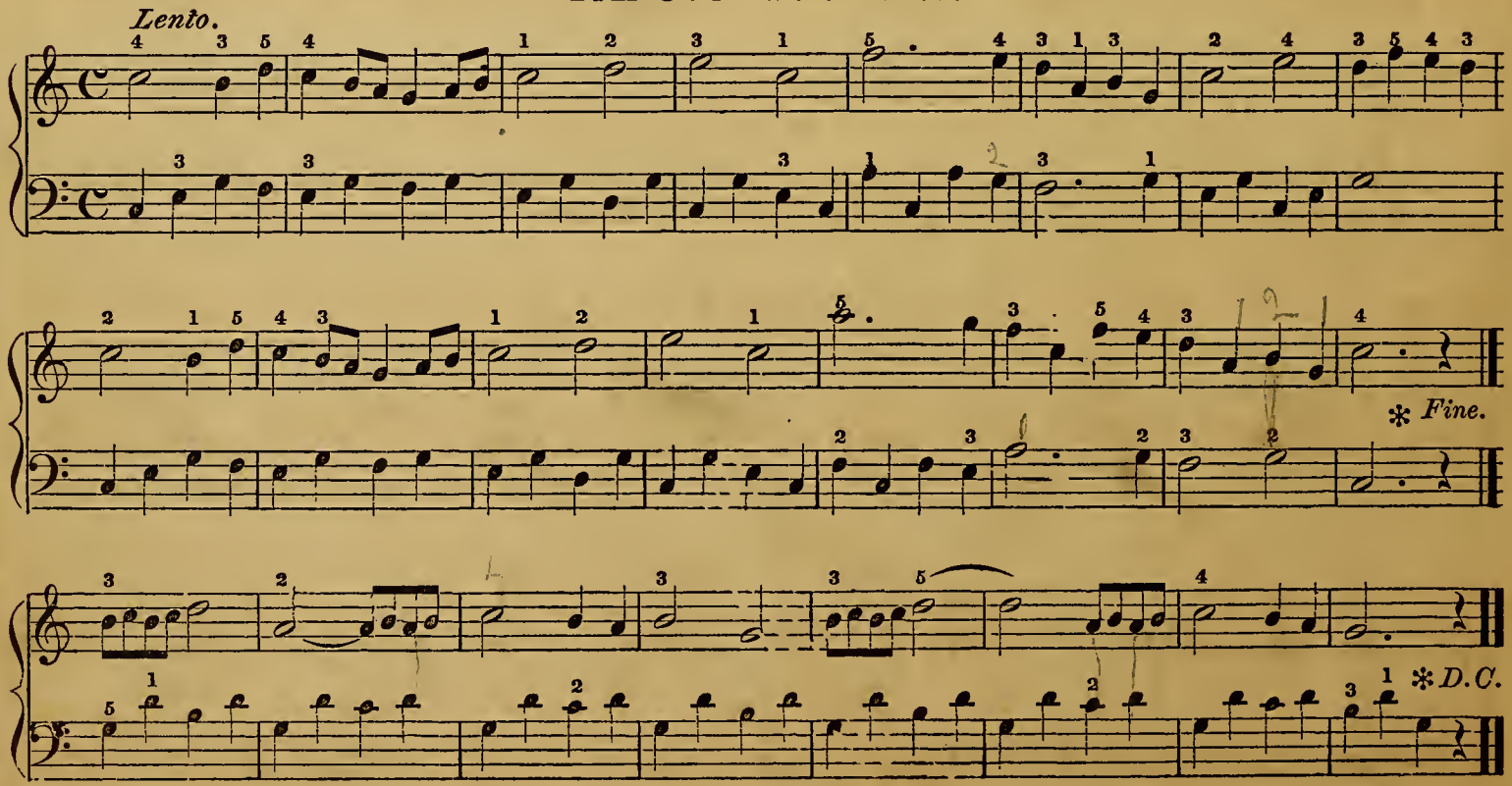


✲ See definition No. 29. page 6.

FOURTEENTH LESSON.



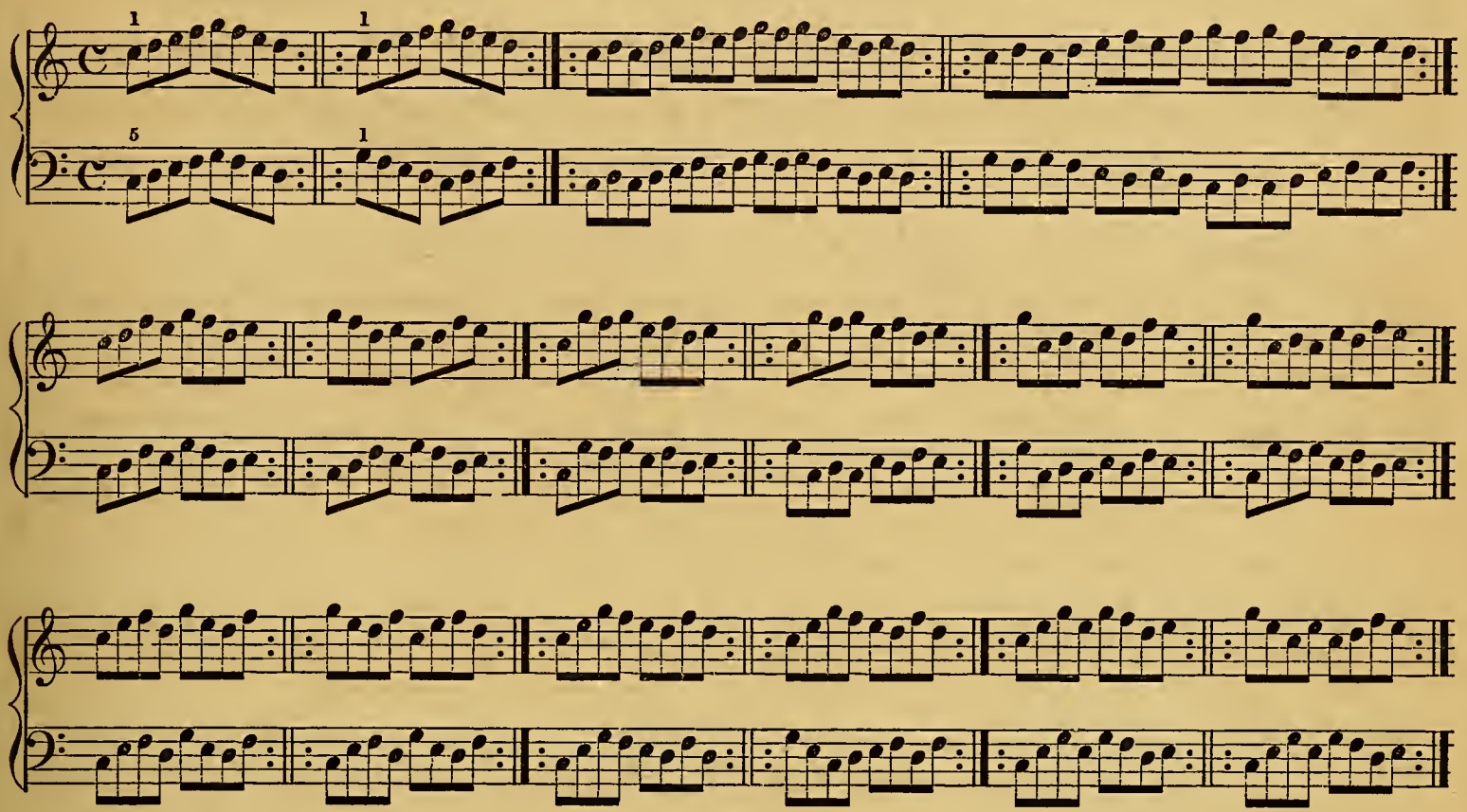
RECREATION.



* See definition No. 34, page 7.

FIFTEENTH LESSON.

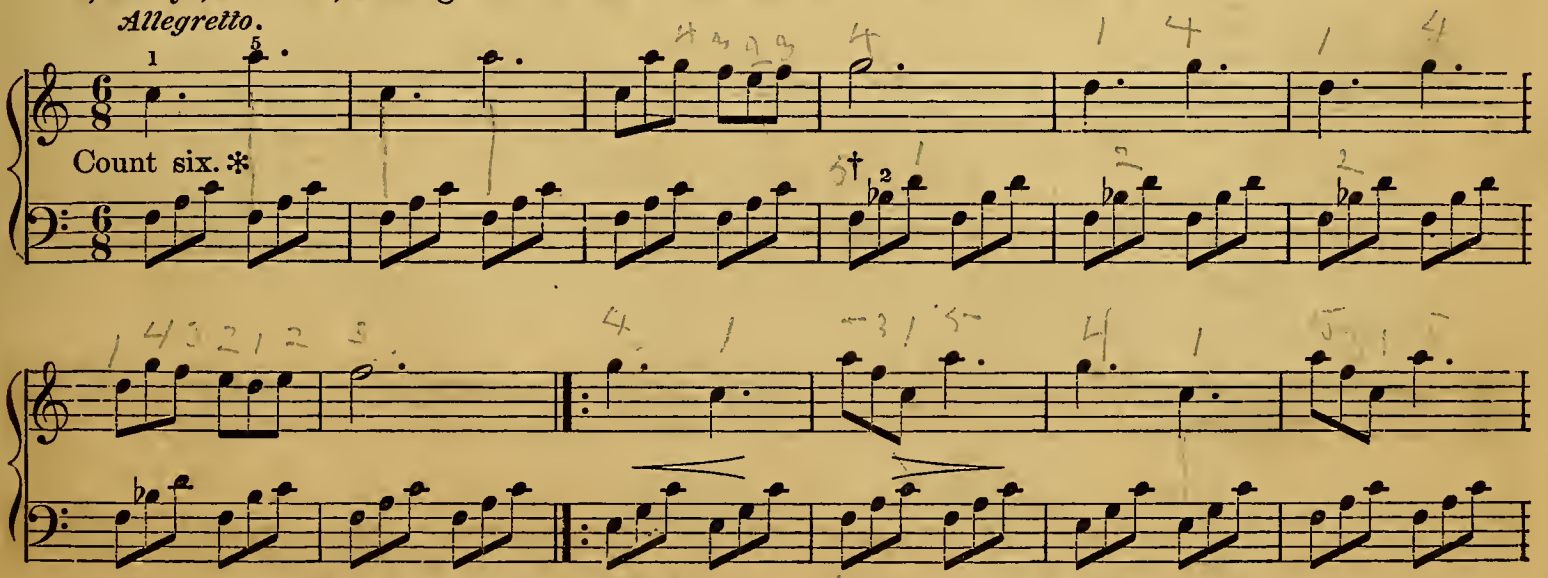
EXERCISES FOR FIVE FINGERS.



RECREATION. No. 1.

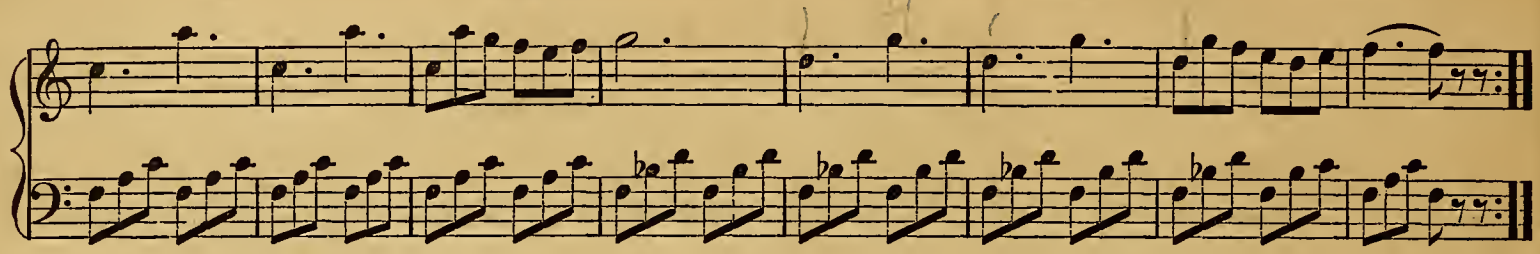
This little piece is in sextuple time; the pupil must therefore remember to accent well the first and fourth counts, always, however, making the first accent the heavier of the two.

Allegretto.

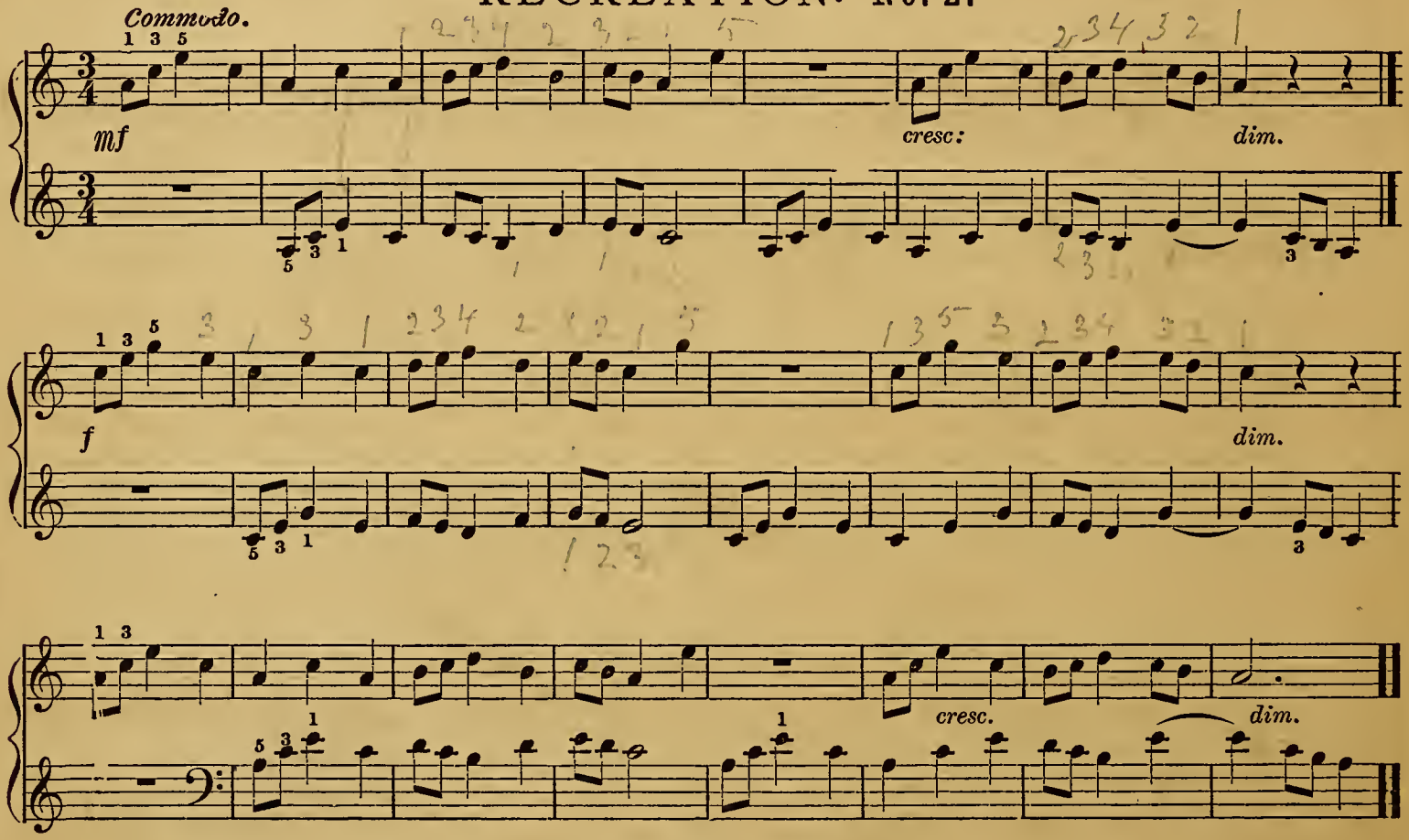


✻ See definition No. 22, page 5.

† See definition No. 12, page 5.



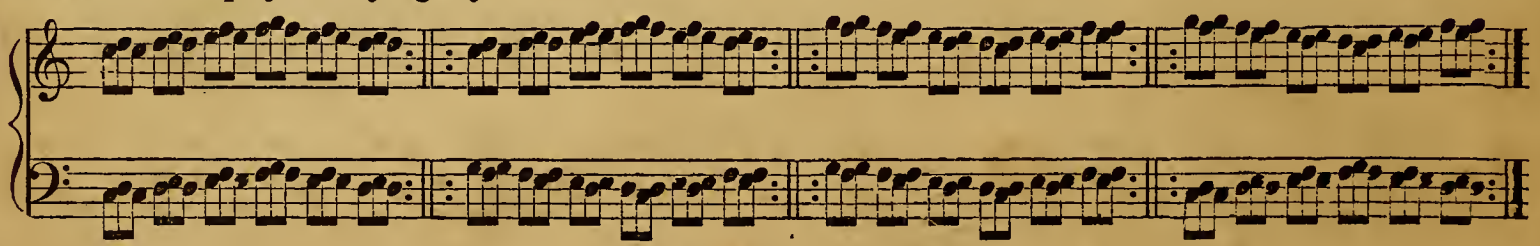
RECREATION. No. 2.



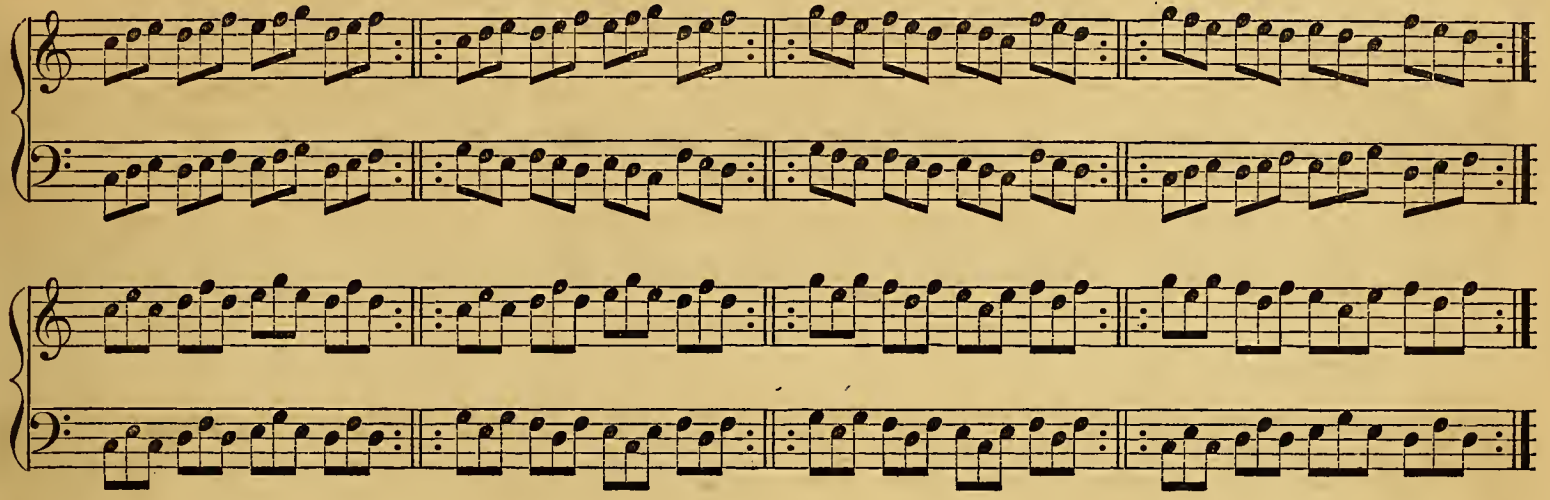
SIXTEENTH LESSON.

EXERCISE IN TRIPLETS.*

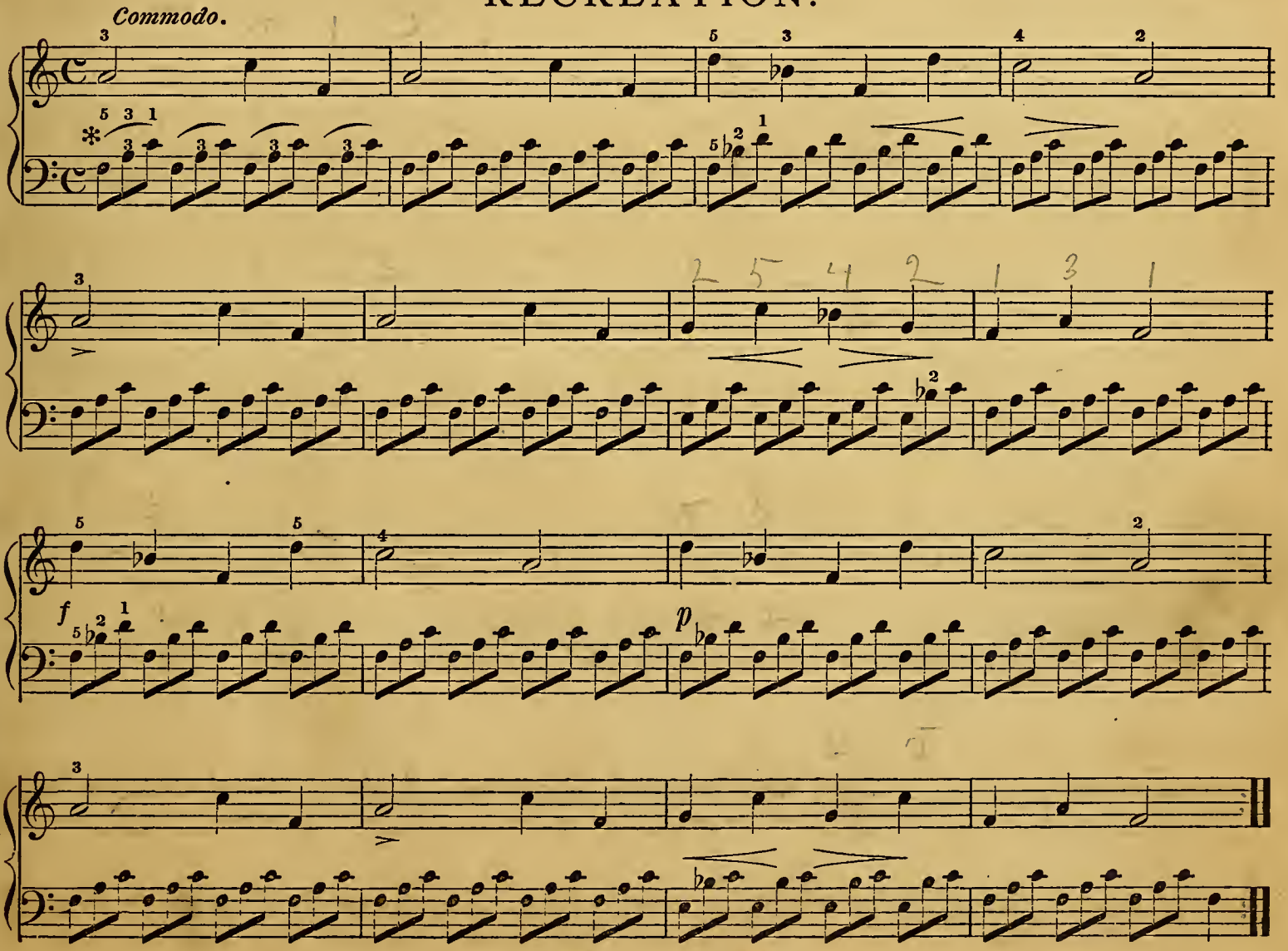
In playing triplets the first note of the group should receive a strong accent, and the second and third notes should be played very lightly.



* See definition No. 37, page 7.

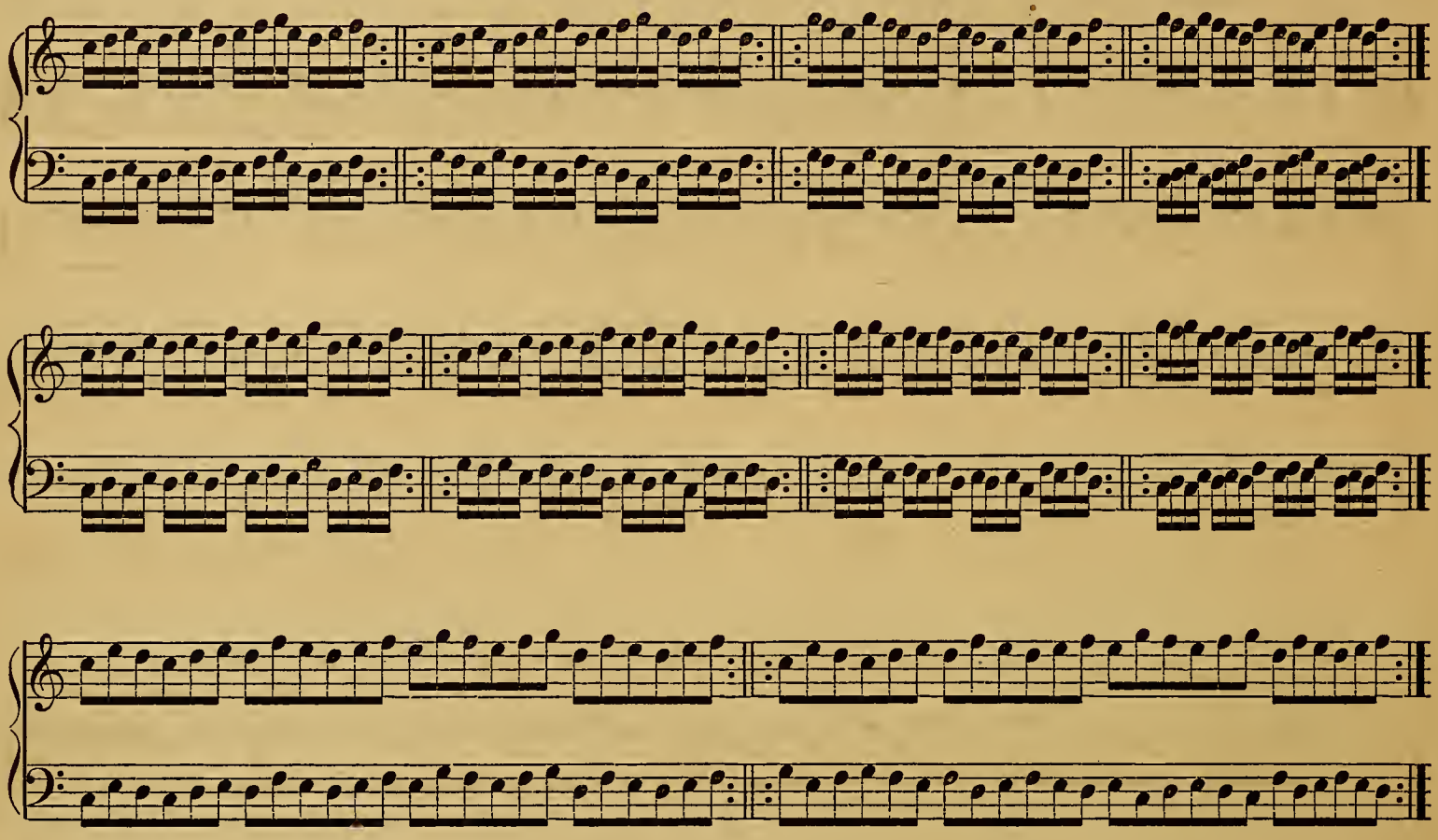


RECREATION.



✲ See definition No. 37, page 7.

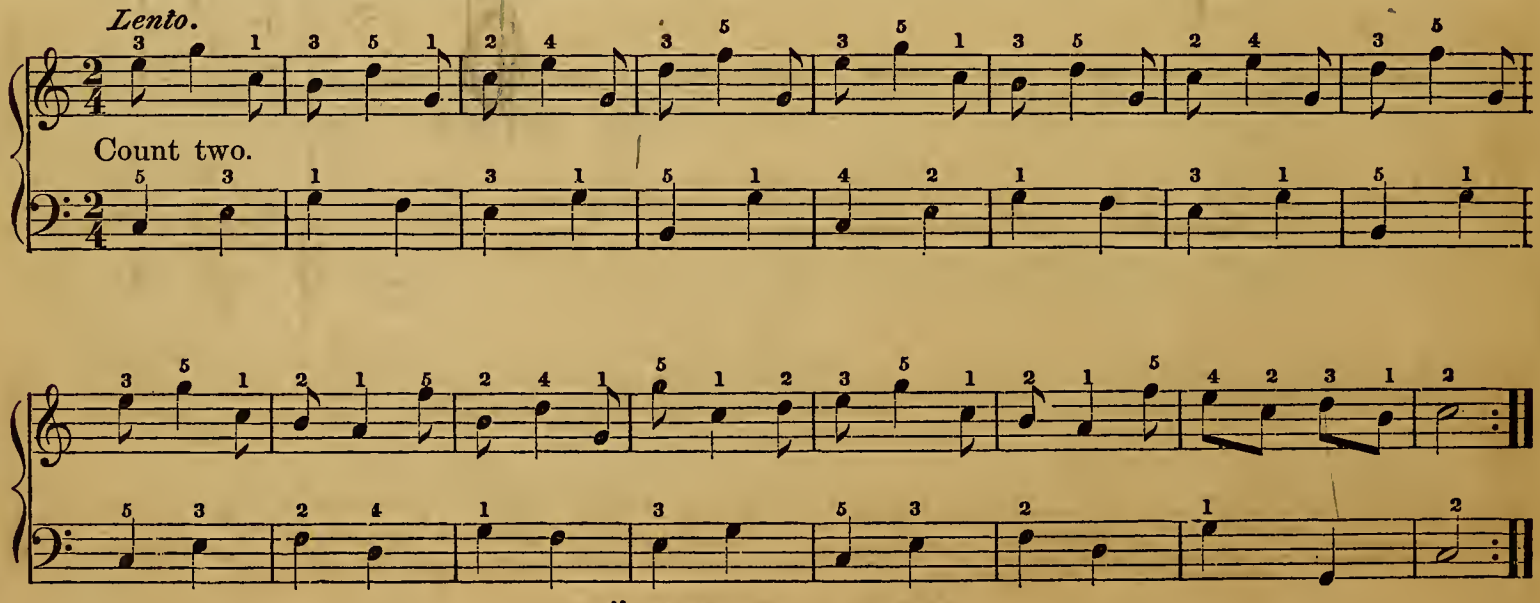
SEVENTEENTH LESSON.



RECREATION. No. 1.

*Syncopation for the Right Hand.**

Lento.

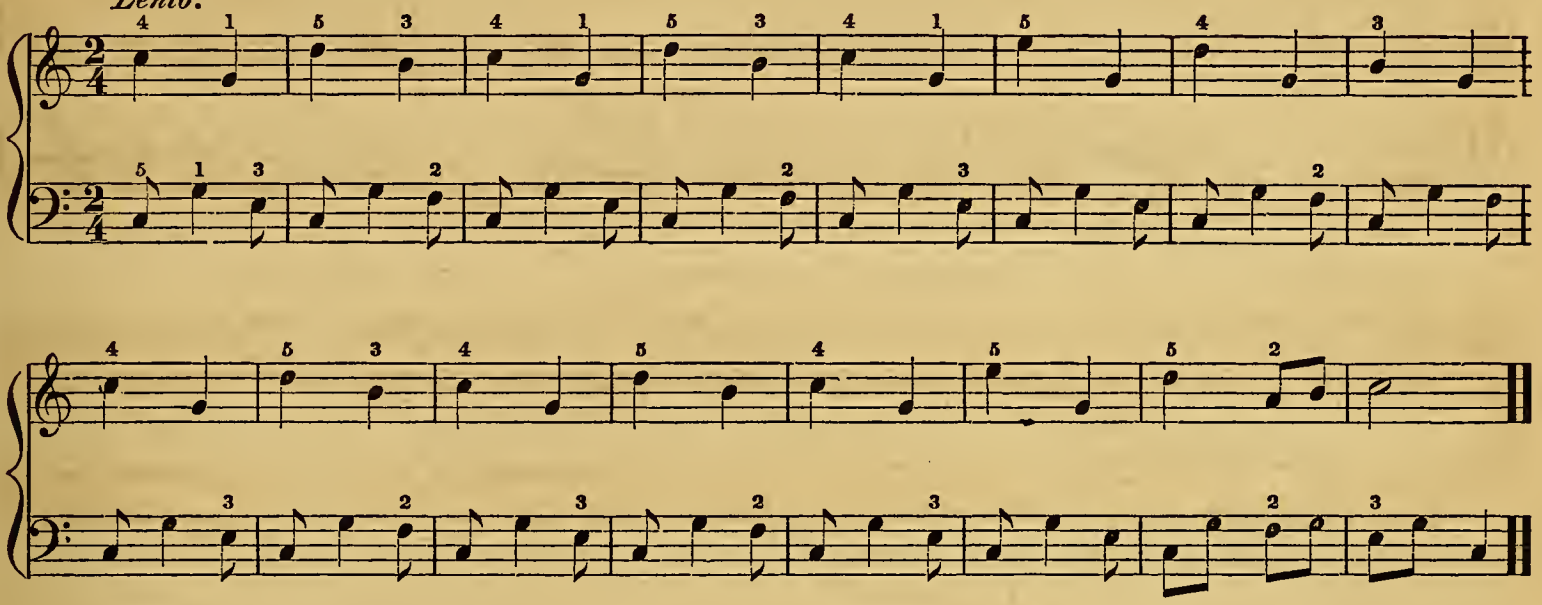


* See definition No. 30, page 6.

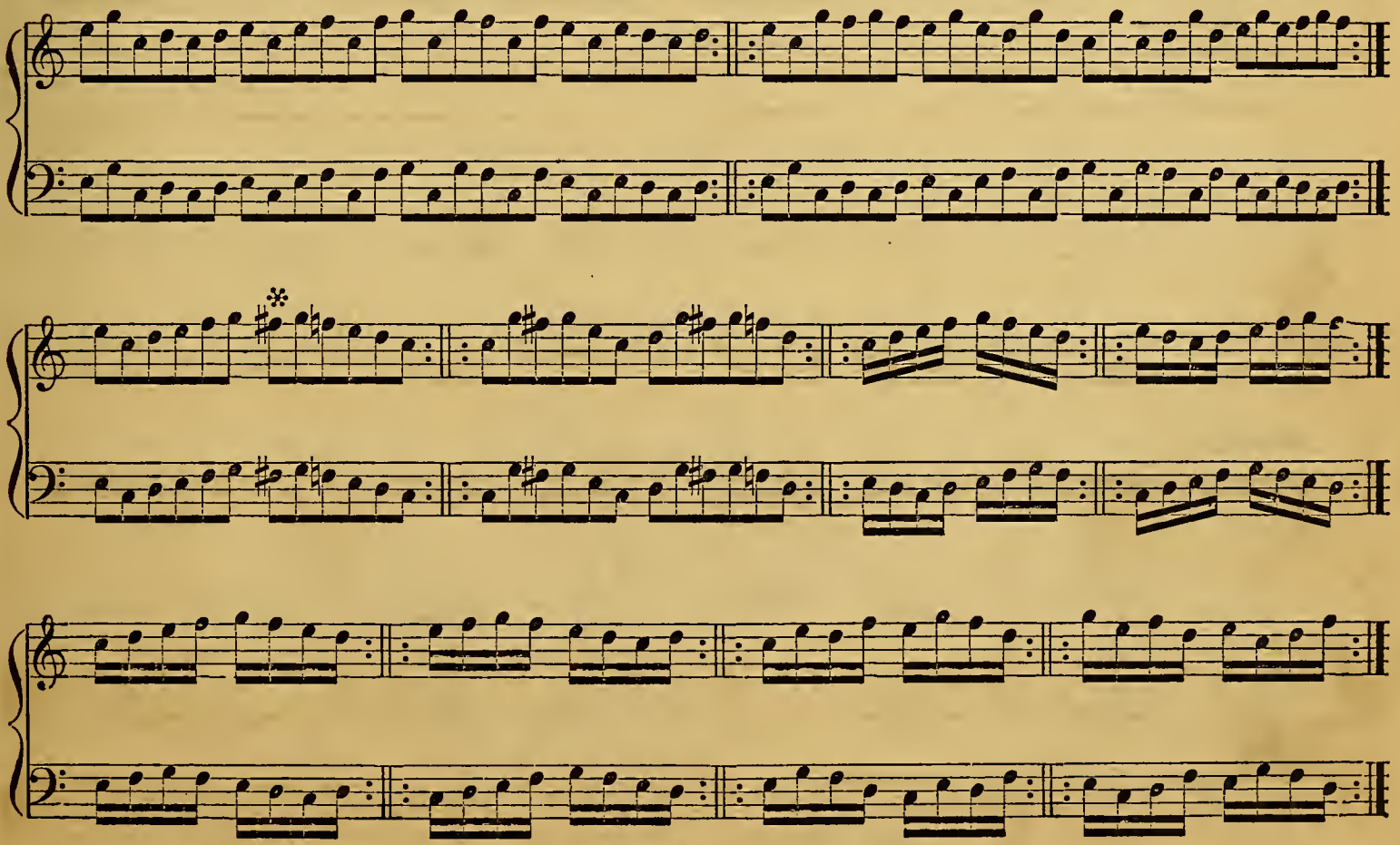
RECREATION. No. 2.

Syncopation for the Left Hand.

Lento.

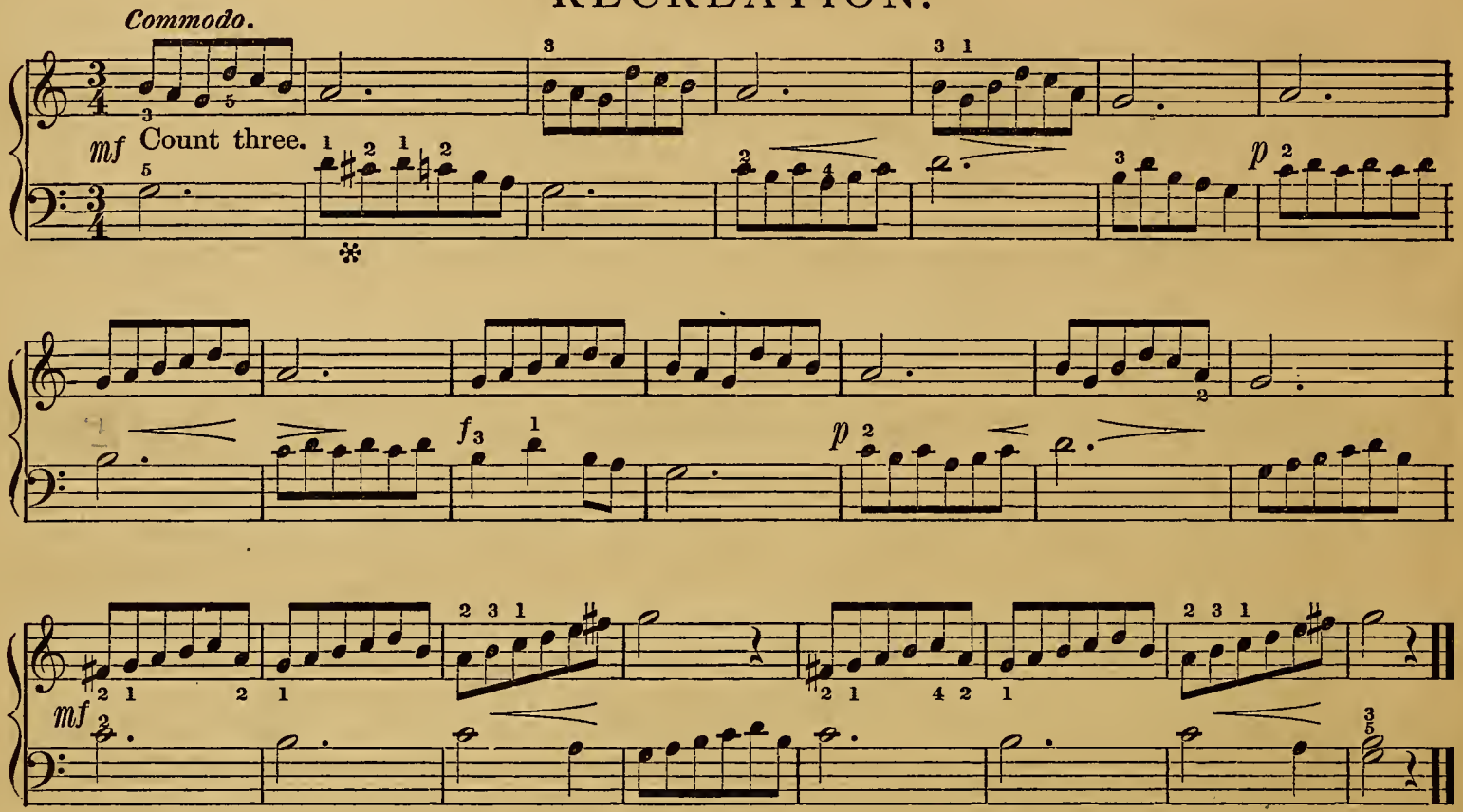


EIGHTEENTH LESSON.

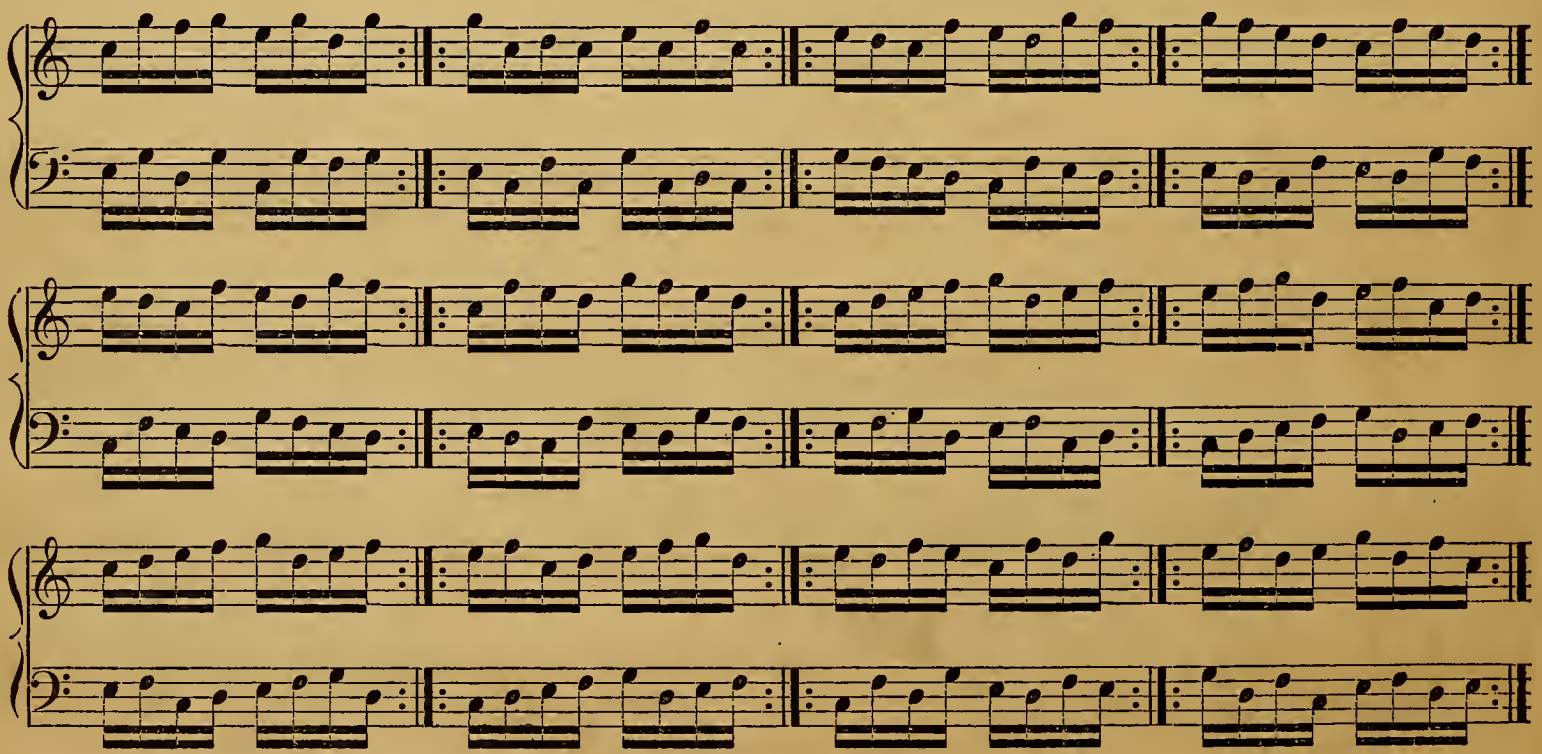


✲ See definitions Nos. 11 and 15, page 5.

RECREATION.

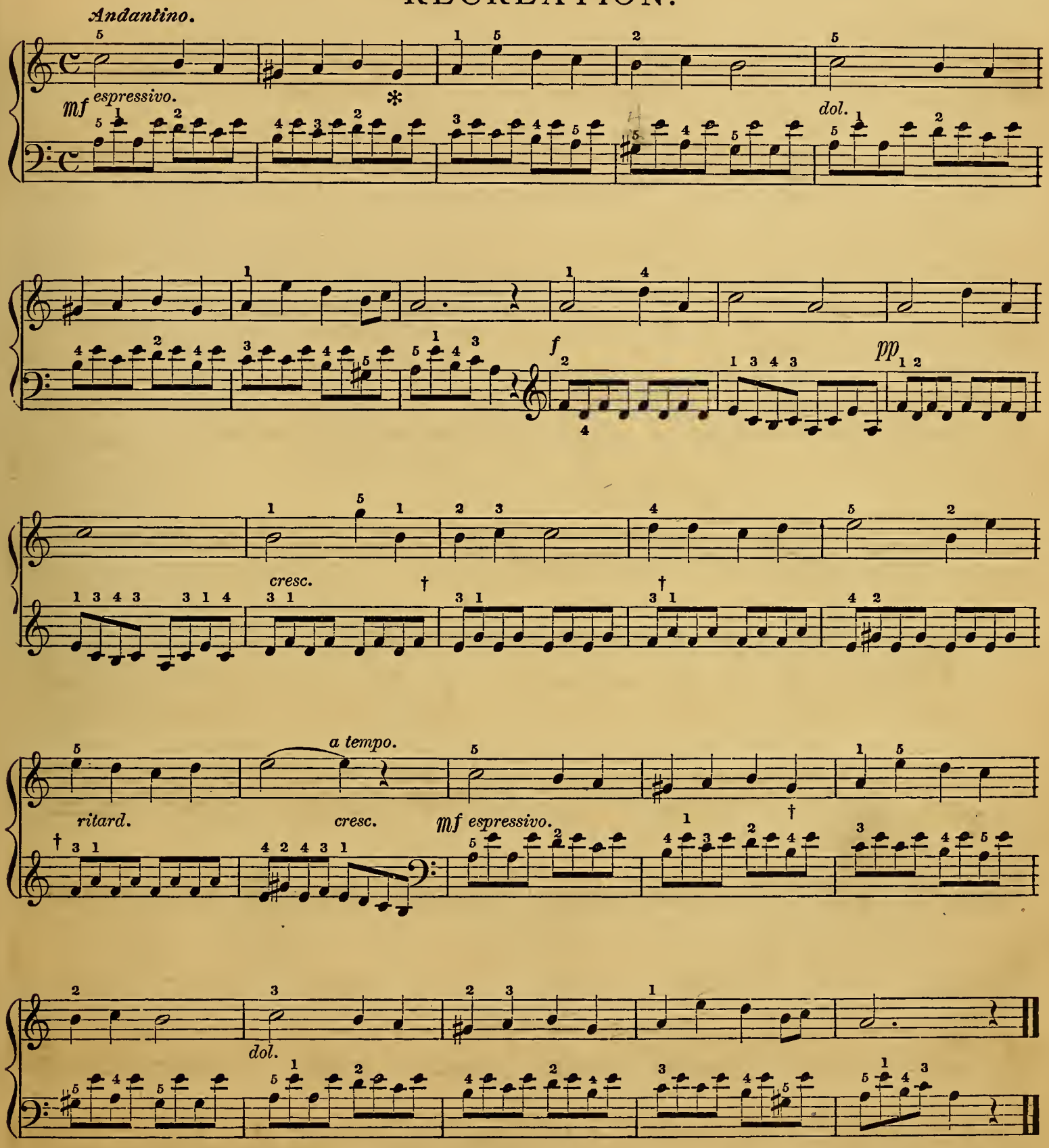


NINETEENTH LESSON.



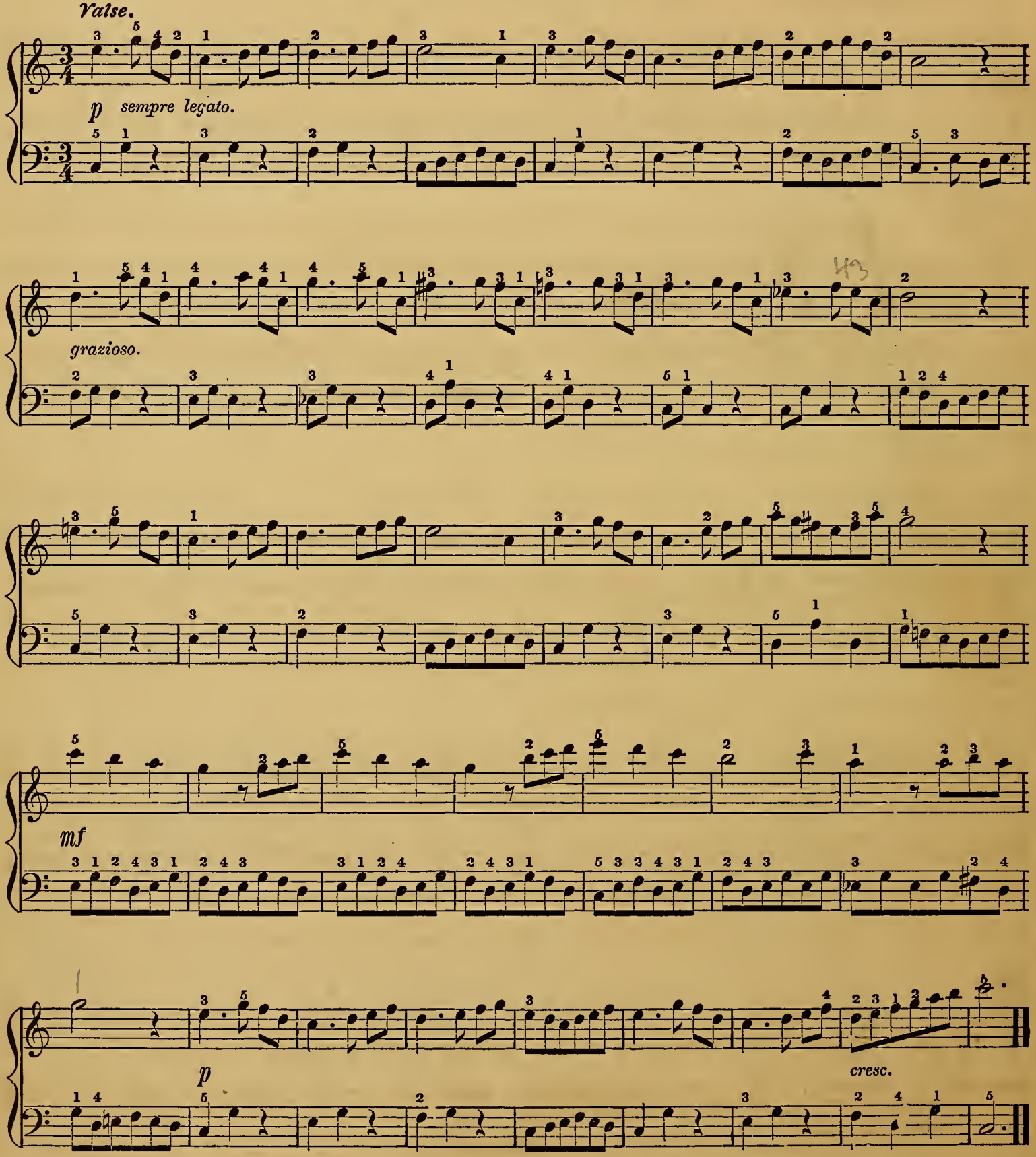
✲ See definitions Nos. 11 and 15, page 5.

RECREATION.



† The repeated notes in this case may be executed from the fingers without the action of the wrist. ✻ See definition No. 39, page 7.

TWENTIETH LESSON.



If the pupil has thoroughly learned the preceding lessons, he is now familiar with the different kinds of notes, the position of the letters on both clefs, the various kinds of time, and a number of technical terms used in musical language; and he has also laid the foundation of future practice by having acquired the habit of holding the hands correctly, and giving the right stroke of the fingers, so that he is able to produce the *legato touch.*

He must, however, continue to practice daily some of the preceding *elementary finger exercises,* in order to gradually educate the muscles of the fingers and hands, so that the mind may not be diverted from the mastery of new difficulties, by having to contend with old ones not entirely overcome. Unless the full strength and flexibility of the fingers are attained, all other knowledge will be of little avail; for it is impossible to play the Piano with weak, stiff and untractable fingers.

The finger exercises should be carefully reviewed from the beginning, in the following manner, viz: Repeat each exercise several times without stopping — the first time very slowly, and with as much force as the fingers can command; the second time somewhat faster and with less force; the third time still faster, and so on until the greatest possible velocity is attained. The rules of accentuation, raising the fingers, connecting the keys, etc., on page 12, must also be carefully regarded, for their observance will become more and more difficult as the *tempo* is increased. The importance of the complete mastery of these first steps cannot be too highly estimated.

It is no trifling matter to play the Piano well. One cannot acquire a thorough knowledge of this art in three or six months, as some pseudo artists and teachers have asserted, but it requires, in fact, *as many years.* No discoveries have yet been made to relieve the pupil from the necessity of constant untiring study, if he ever hopes to reach a high degree of excellence in his art. Let no pupil, therefore, be discouraged because the time is long and the toil laborious. Patience and perseverance will win the prize.

Do not be anxious to hurry into new studies, but show rather a willing spirit, if the old lesson be assigned to you again. Defer ever to the wisdom of your instructor, and endeavor to learn every lesson to his entire satisfaction.

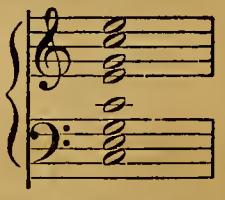
FIRST GRADE. SECOND TERM.

FIRST LESSON.

DIRECTIONS FOR PLAYING CHORDS.

When three or more notes are in harmonic relation to each other, and are struck simultaneously, they are called *chords.*

Ex:



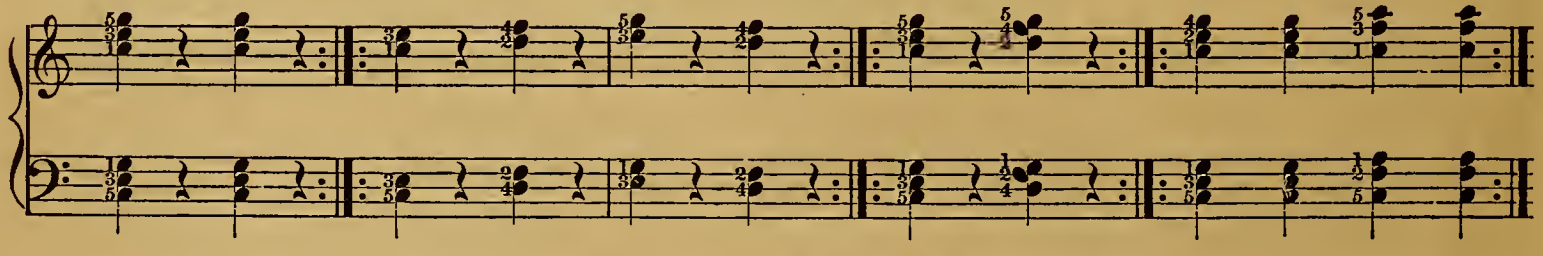
Chords are executed by striking with the hand from the wrist or fore-arm.

In striking from the wrist, 1st. the hand is slightly raised from the wrist, and is then thrown with an easy movement upon the key-board. 2d. The fingers must be kept perfectly still, having *no* independent movement of their own, but moving only with the rest of the hand in exact position. 3d. The arm must not take part in these movements. It will also be observed that the motion of the hand is less in *soft* chords than in *strong* ones.

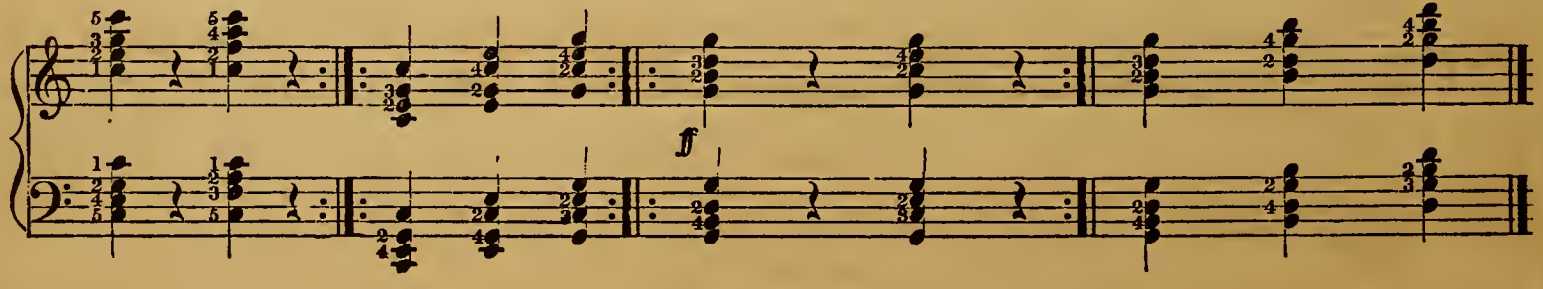
In striking from the fore-arm, the wrist and fingers have no independent movement, the hand and fore-arm being raised from the elbow, and thrown with force upon the keys. This manner of touching the keys ought only to be used very sparingly, in a moderate movement, with full and powerful chords; otherwise it leads to a hard and stiff manner of playing. See plates Nos. 4 and 5, page 11.

As a preparatory exercise, the pupil is recommended to place his arm and hand upon a table in the manner described on page 10, and slowly raise the hand as high as possible without moving the arm or changing the position of the fingers; then quickly bring it to its first position, taking care that the fingers be not bent under the hand so as to bring the nails in contact with the table. This exercise may be varied by, at one time, allowing one finger only to touch the table, and at another combining two or more fingers. A flexible wrist is no less important to the pianist than well trained fingers, and is indispensable to an easy and graceful style of performance.

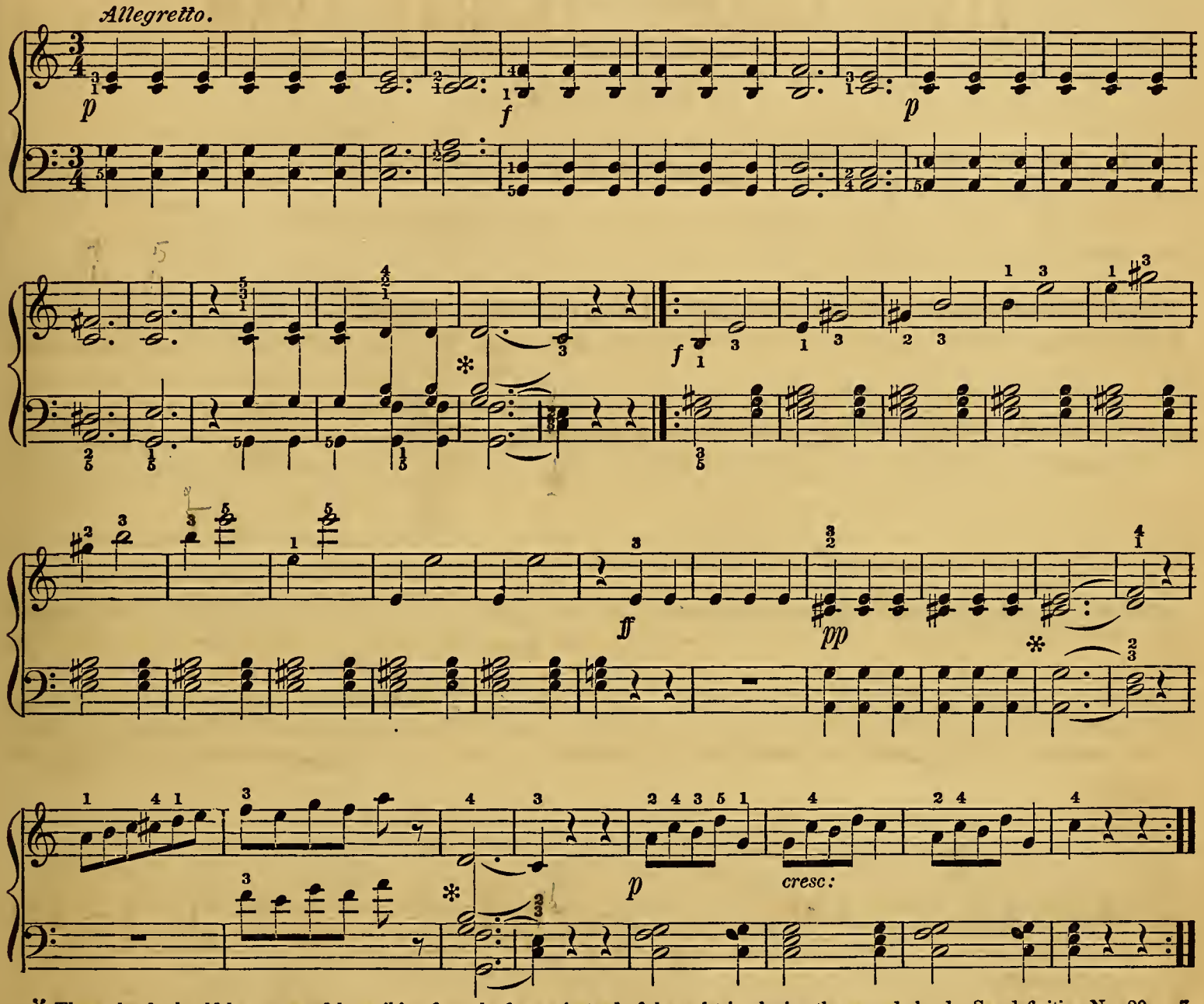
EXERCISES WITH THE WRIST.



EXERCISES WITH THE FORE-ARM.

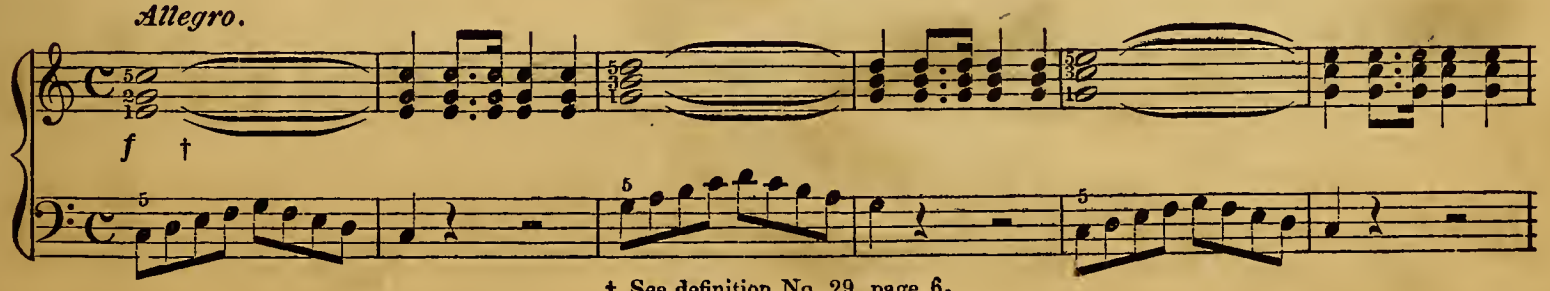


STUDY.

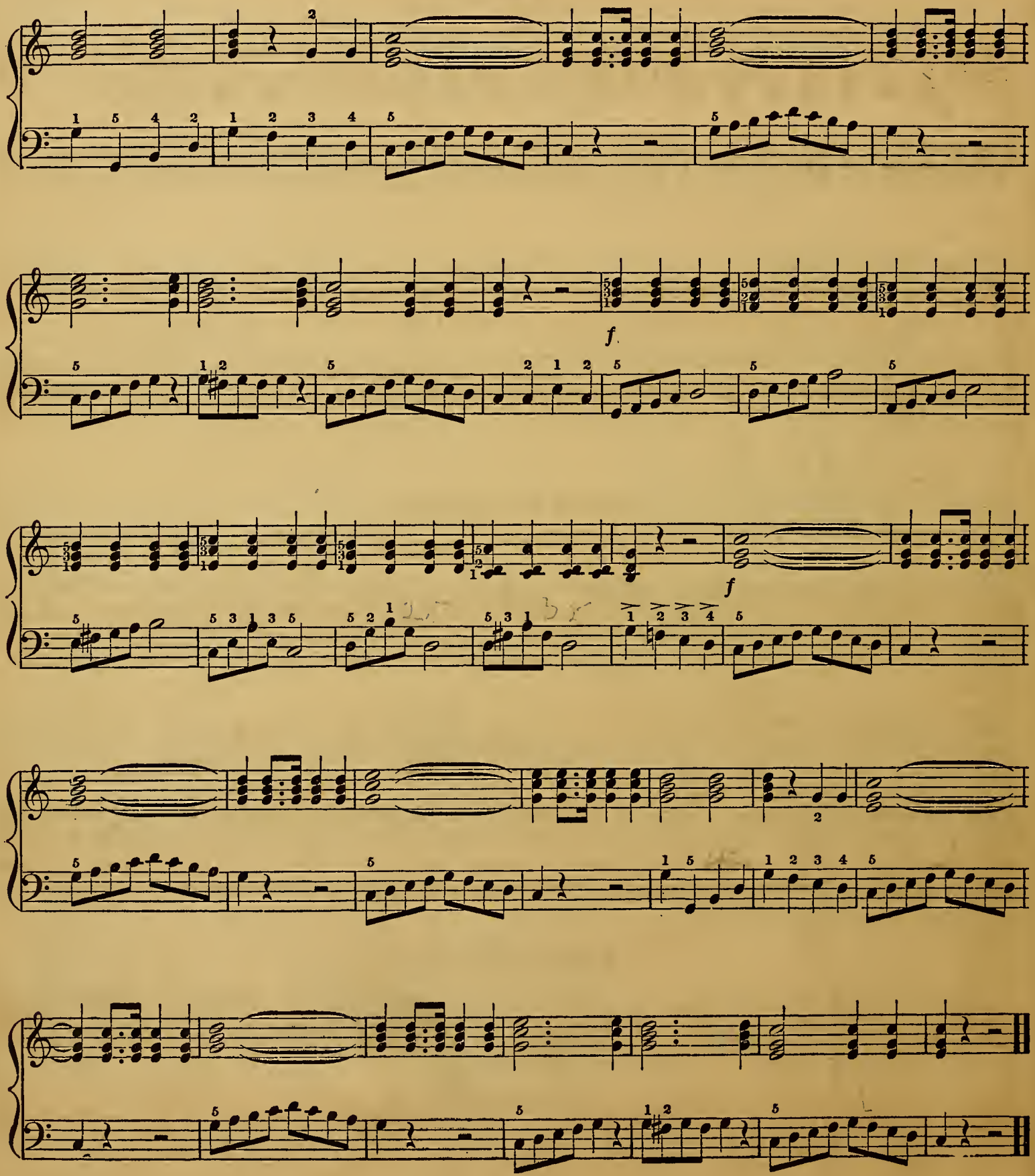


* These chords should be connected by striking from the fingers instead of the wrist in playing the second chord. See definition No. 29, p. 7

SECOND LESSON.



† See definition No. 29, page 6.


f
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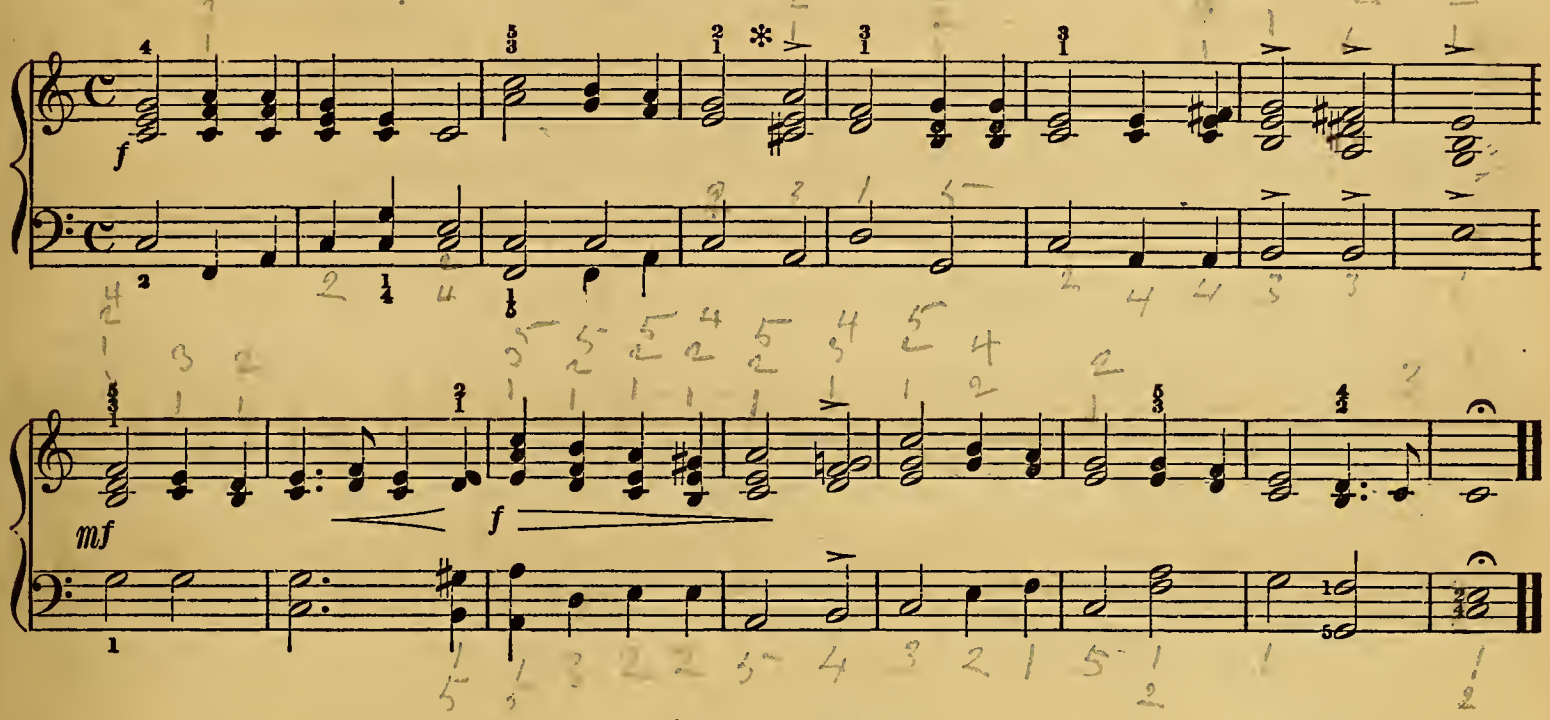
RECREATION.



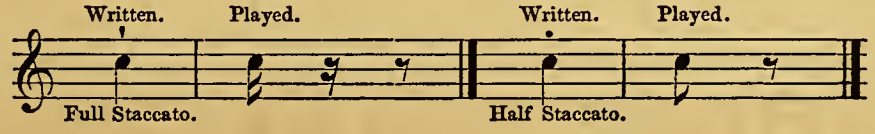
THIRD LESSON.

STACCATO TOUCH.

Staccato is the opposite of legato, and consists in removing the finger from a key before the full value of the note has been given. There are two kinds of staccato, viz: the Full staccato, indicated by a stroke, (ı) and the Half staccato, indicated by a dot. (·)

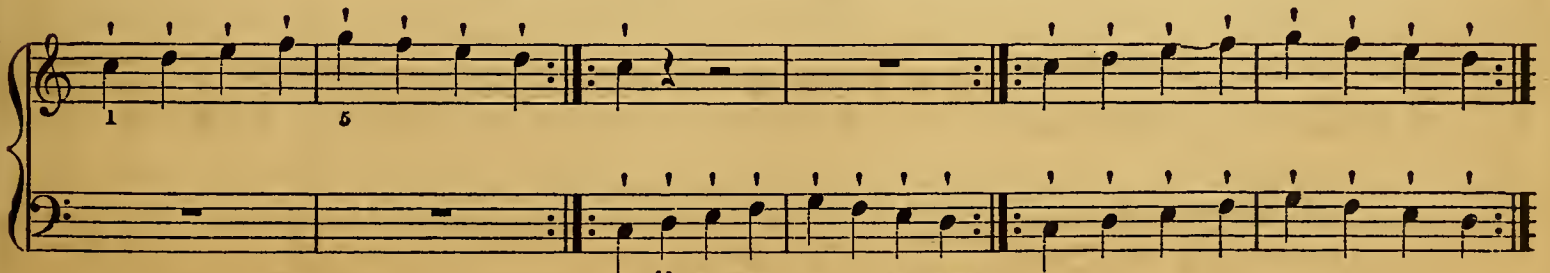
The Full staccato note usually receives about one fourth its value, and the Half staccato note one half its value.

Ex:

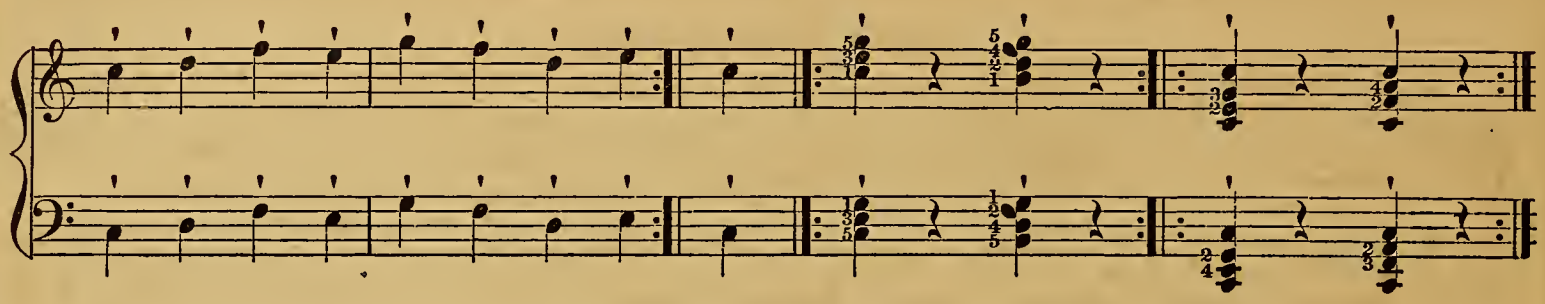


In executing staccato notes the hand is first raised from the wrist, and then brought to the keys in an easy graceful manner, and immediately raised again to its first position. In passages to be rapidly or softly executed, the motion of the hand is less than in the slow and strong ones. In such cases the staccato is often obtained by quickly drawing back the fingers after striking, without an especial movement of the hand.

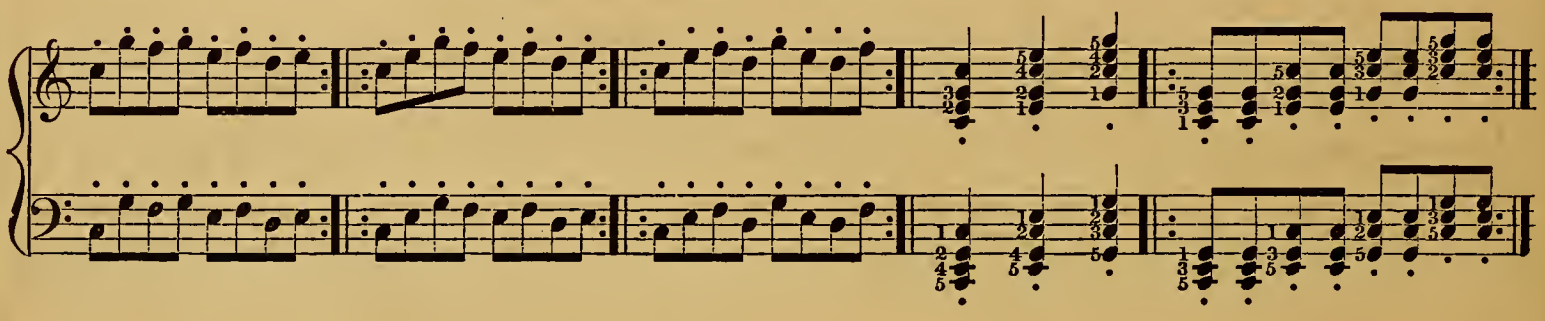
EXERCISES IN FULL STACCATO.



5 ✻ See definition No. 28, page 6.



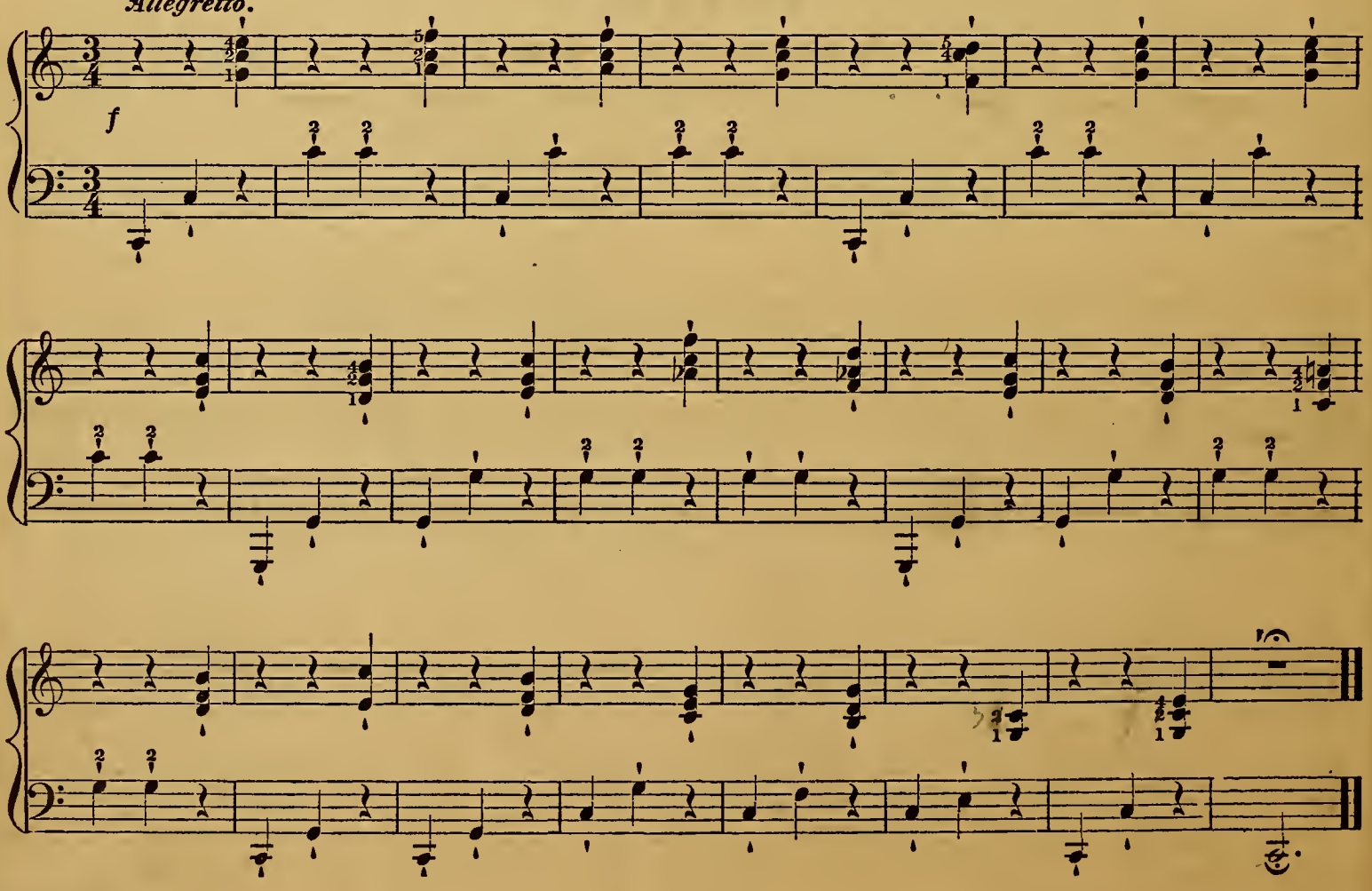
EXERCISES IN HALF STACCATO.



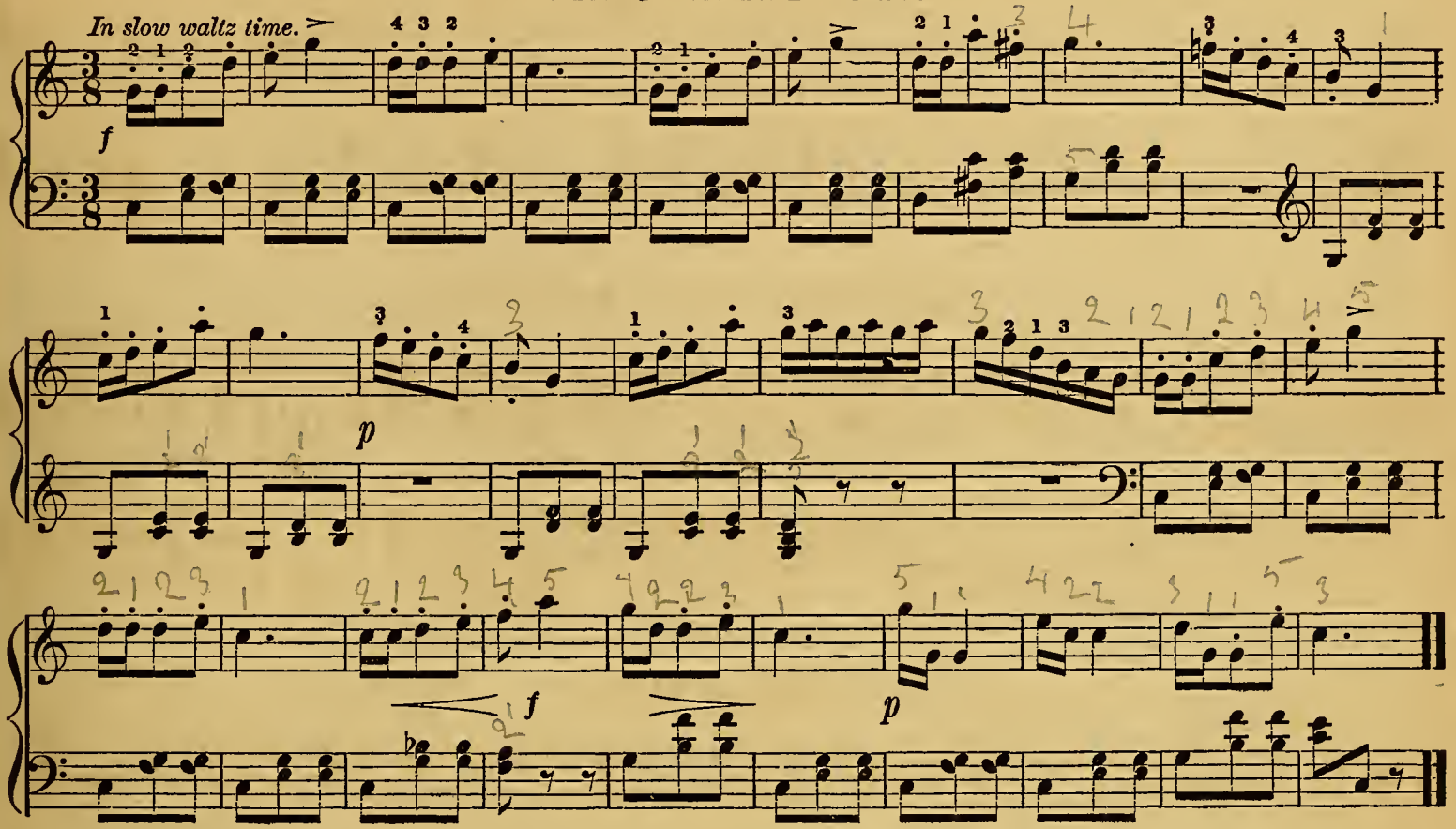
STUDY.

Allegretto.

f

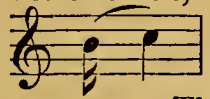


RECREATION.

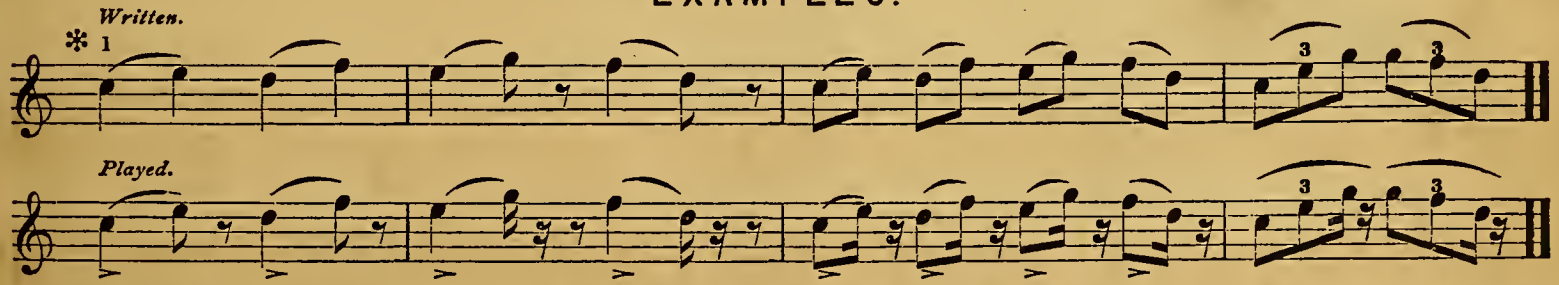


FOURTH LESSON.

THE SLUR.

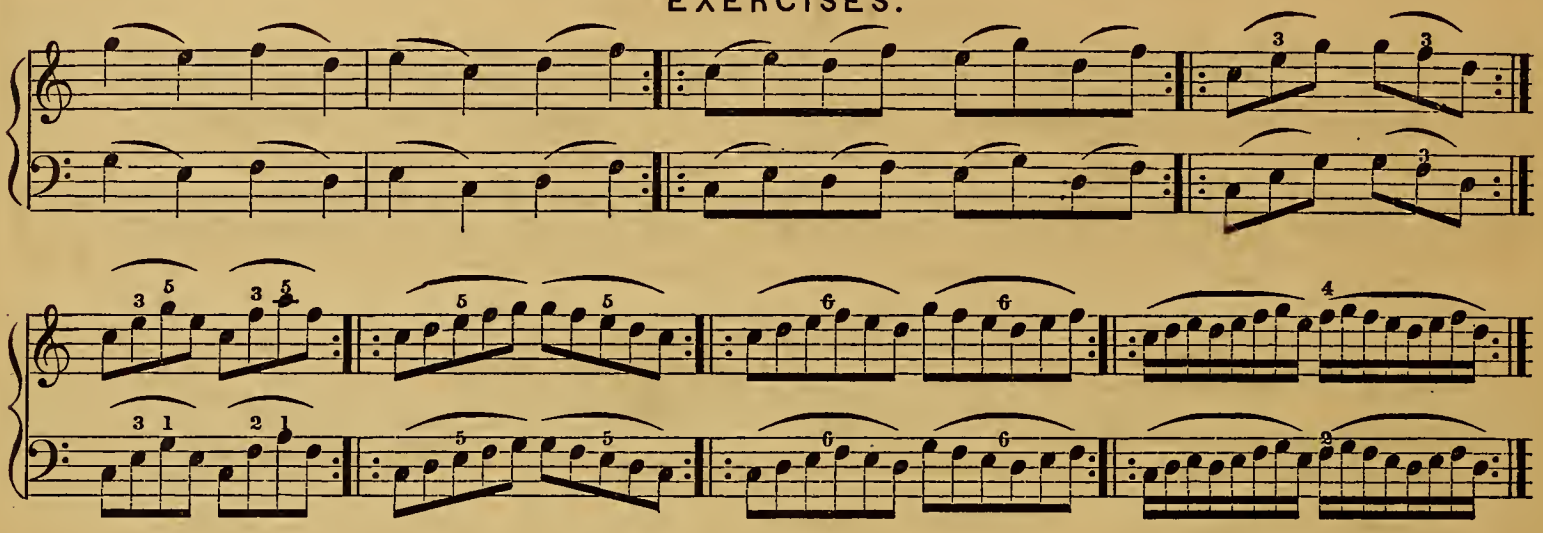
The slur is a curved line ⌒ ⌒ placed over or under two or more notes to indicate, 1st. that they are to be played legato, or bound together: 2d. that the first note is to receive an *accent* by a slight wrist movement: and 3d. that the last note is to be *unaccented*, and slightly shortened by taking the hand up lightly. The only exception to this rule, is when the slur is applied to two notes, the second of which is longer than the first, for example:  In this case the accent falls on the long note, the short one being played lightly, with a wrist movement. The slurs in this manner serve to mark the various *phrases* of a musical composition, just as marks of punctuation are used in written language to divide it into sentences or parts of sentences.

EXAMPLES.

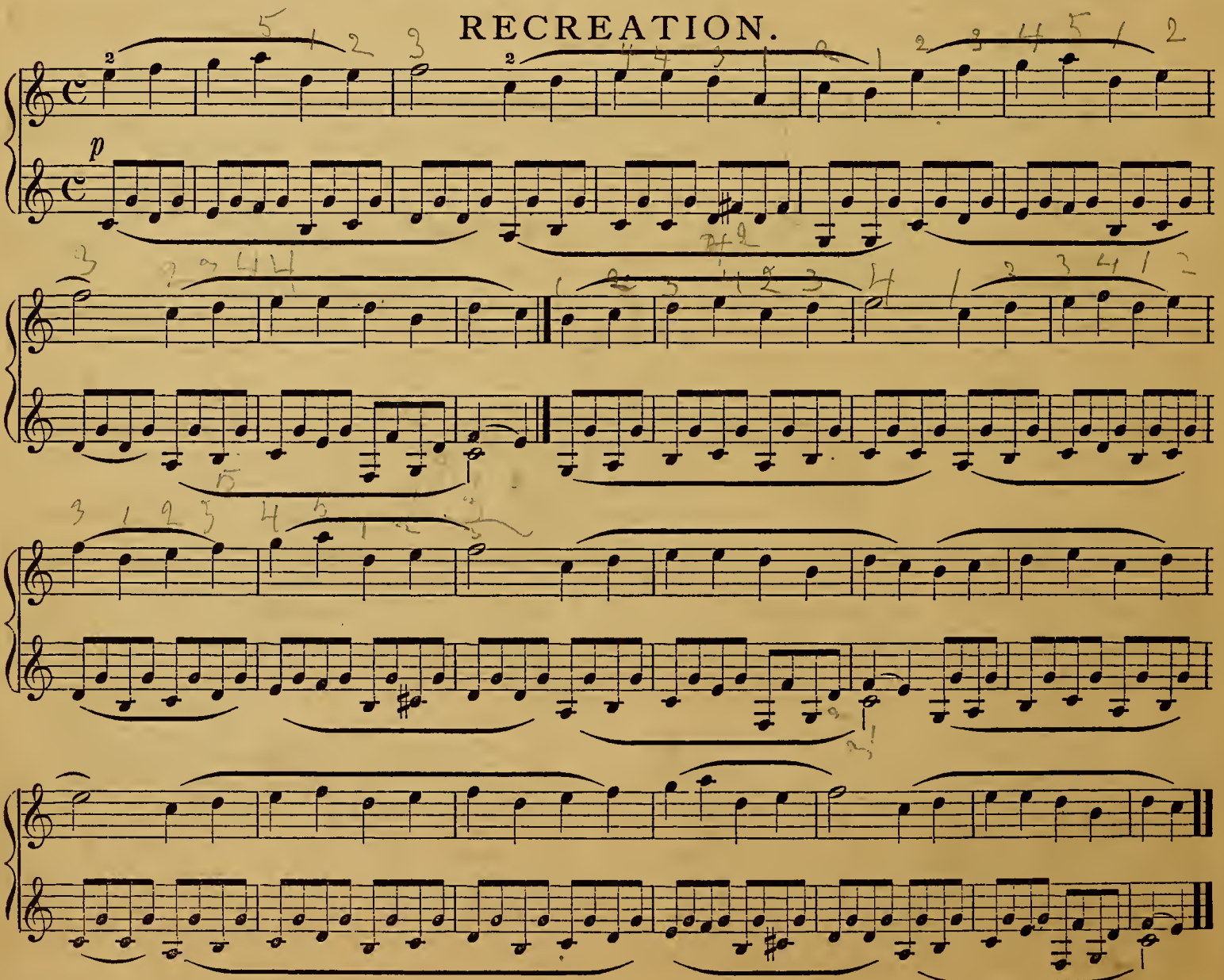


✻ When the slur is placed over two notes, the *accent* is more marked than when applied to a group of four or more notes; in the latter case it oftentimes serves merely as a legato mark, especially in accompaniments and running passages, and the accent is very slight.

EXERCISES.



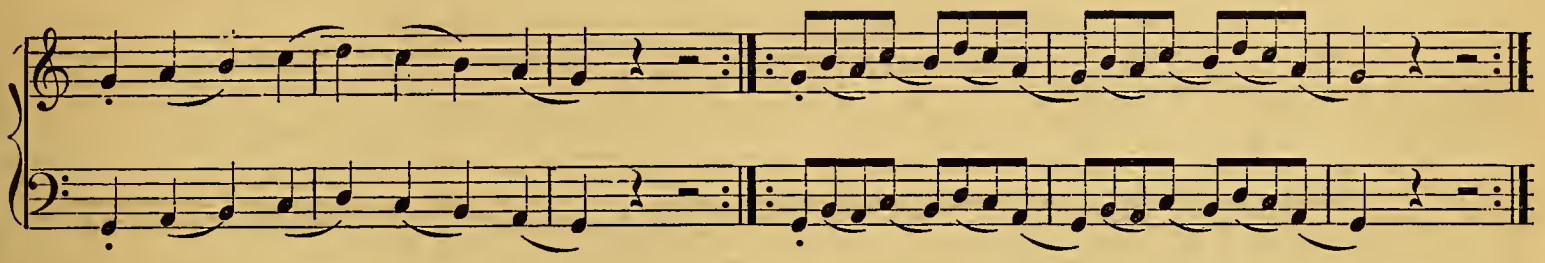
RECREATION.



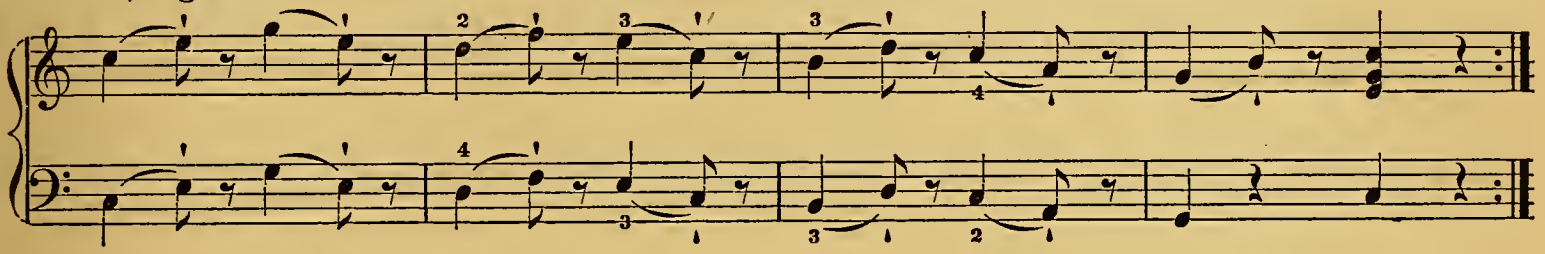
FIFTH LESSON.

SLURS ON THE UNACCENTED PARTS OF THE MEASURE.

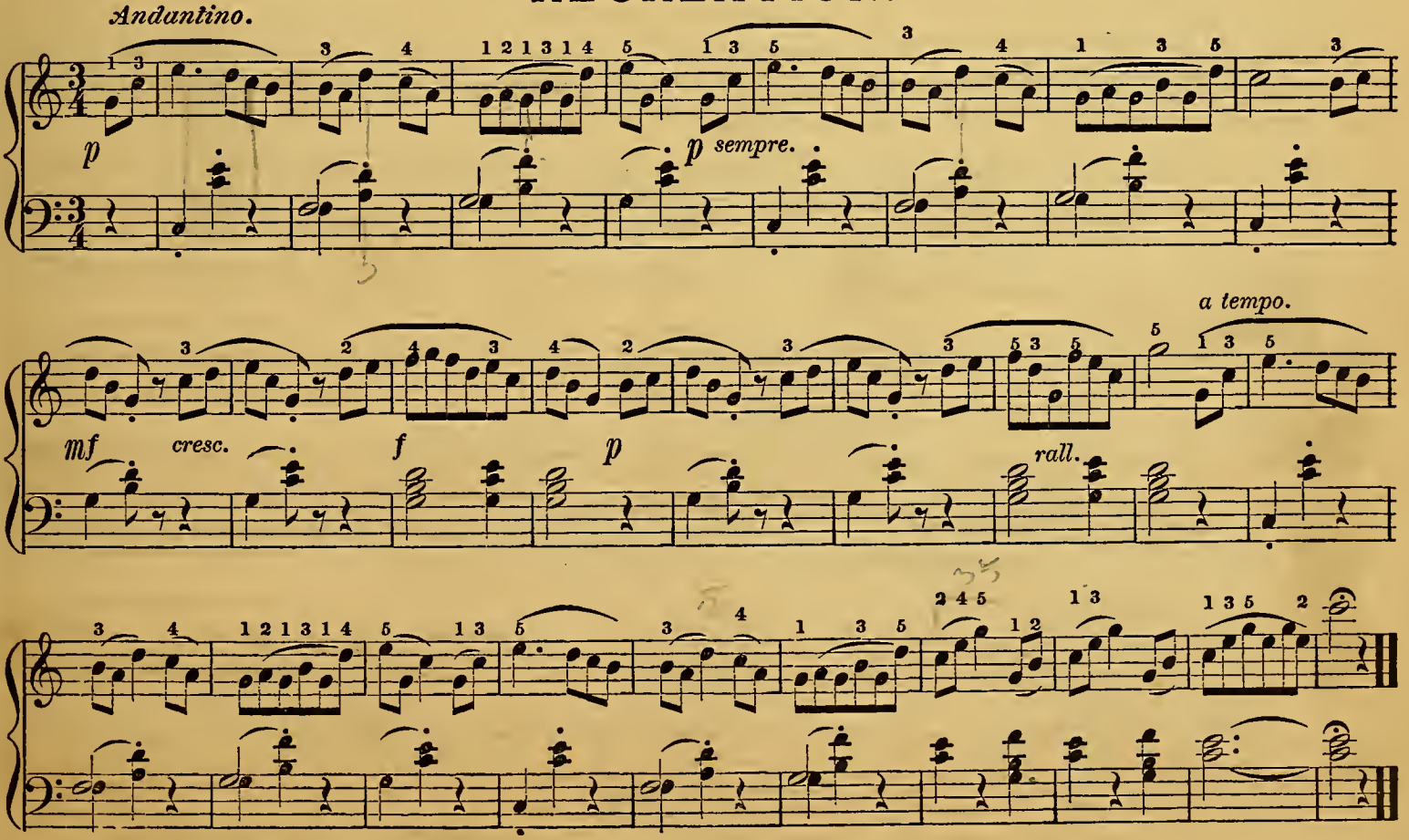
By means of the slur, accent is given to a part of the measure otherwise unaccented.



When slurs are used with staccato marks, the contrast between the accented note and the unaccented, final note, is greater.



RECREATION.

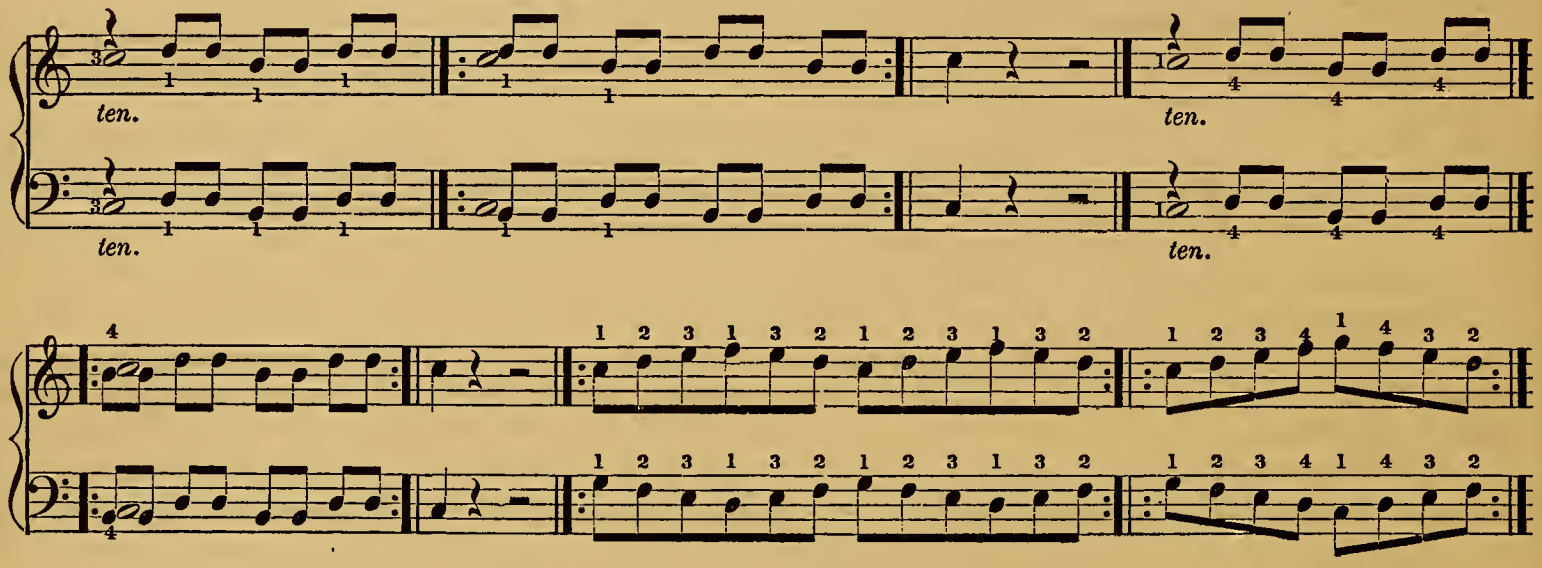


SIXTH LESSON.

INTRODUCTION TO THE STUDY OF THE SCALES.

The following exercise is a very important one, and should be carefully and thoroughly practised.

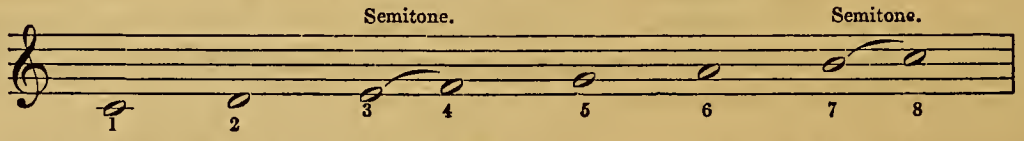
PRELIMINARY STUDY. CROSSING THE THUMBS.



EXPLANATION OF THE SCALES.

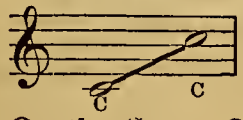
The Scale (*Scala*—ladder,) is a series of ascending or descending sounds, proceeding by regular steps or intervals. There are two general kinds of scales, *Diatonic* and *Chromatic*. The Diatonic Scale is either *Major* or *Minor*. The Major Scale consists of eight sounds, and proceeds by whole tones and semitones, the latter being found only between the third and fourth, and seventh and eighth.

Ex:



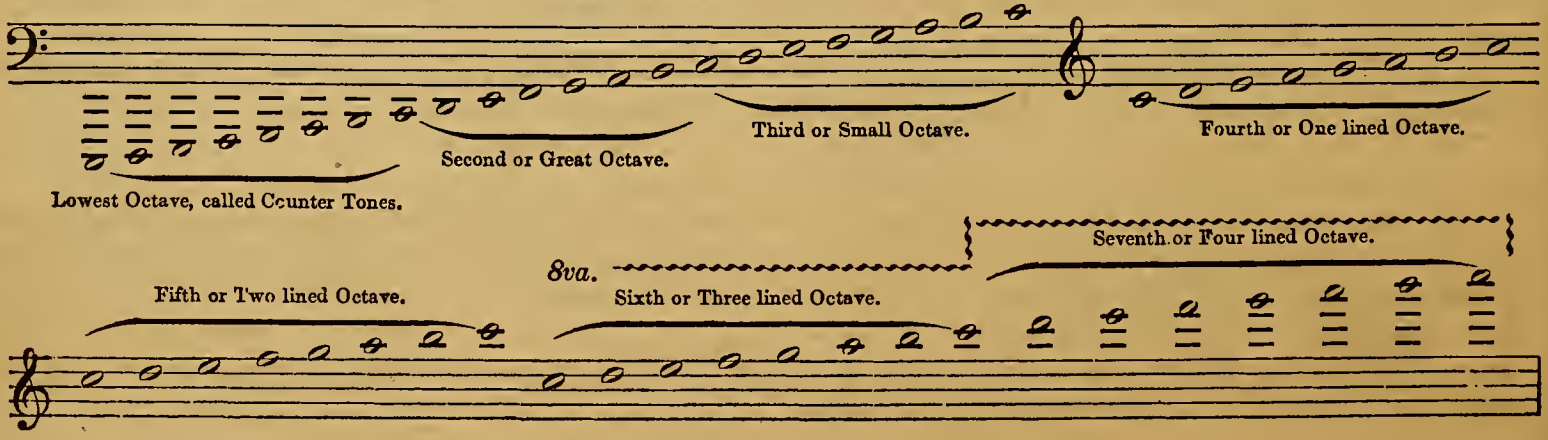
This Scale of eight sounds or steps, ranges within the compass of an octave, that is from C to C,

Ex:



and is repeated in similar order throughout the entire range or compass of sound.

On the Seven Octave Piano-Forte as follows.



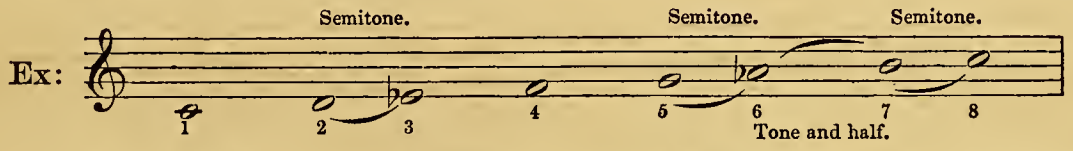
These different octaves are represented by letters, in the following manner, viz: the Counter tones by capital italics; the Great octave by capitals; the Small octave by small letters; the One lined octave by small letters with a line underneath, &c., thus: *C D E F G A B* C D E F G A B c d e f g a b c d e f g a b,

Counter Octave. Great Octave. Small Octave. One lined Octave

c d e f g a b c d e f g a b c d e f g a b.

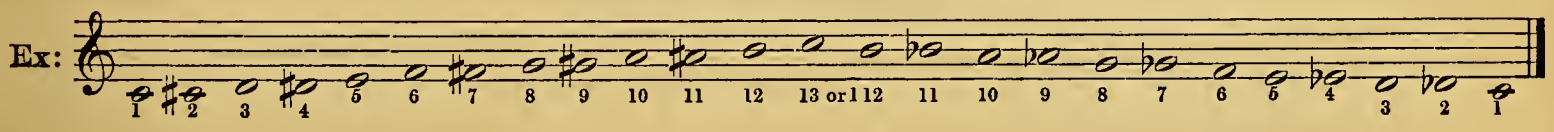
Two lined Octave. Three lined Octave. Four lined Octave.

The *Minor* Scale is so called because the third and sixth are a semitone smaller, i. e. a semitone nearer the key-note or starting point than in the Major scale.



Here the third E and the sixth A are lowered or brought a semitone nearer the key-note C, by means of the flat placed before them. It will be observed that the order of the intervals is entirely changed from that of the Major Scale, and that we have a semitone between the second and third, fifth and sixth, seventh and eighth, and an interval of three semitones between the sixth and seventh. The other intervals are whole tones.

The Chromatic Scale proceeds entirely by semitones, and therefore includes every key of the Piano-Forte. There are twelve different sounds in the Chromatic Scale, or thirteen if we include the octave of the first note.



RULES FOR PRACTISING THE SCALES.

The principal difficulty in playing scales, lies in passing the thumb and the third and fourth finger.

1. In order to facilitate this, the player should bend the right hand a little inwards; (but not too markedly,) thus the thumb in ascending the scale, and the third and fourth finger in descending, have a shorter distance to reach. The same rule should be observed with the left hand.

2. The arm should be kept a little from the body, but only a little, and moved forward in an even position with the hand, without turning or twisting.

3. The thumb in passing should be placed under the hand as soon as the second finger strikes the key, and move on evenly with the other fingers, so as to be over its key at the right moment. In this manner, turning and twisting the hand is avoided.

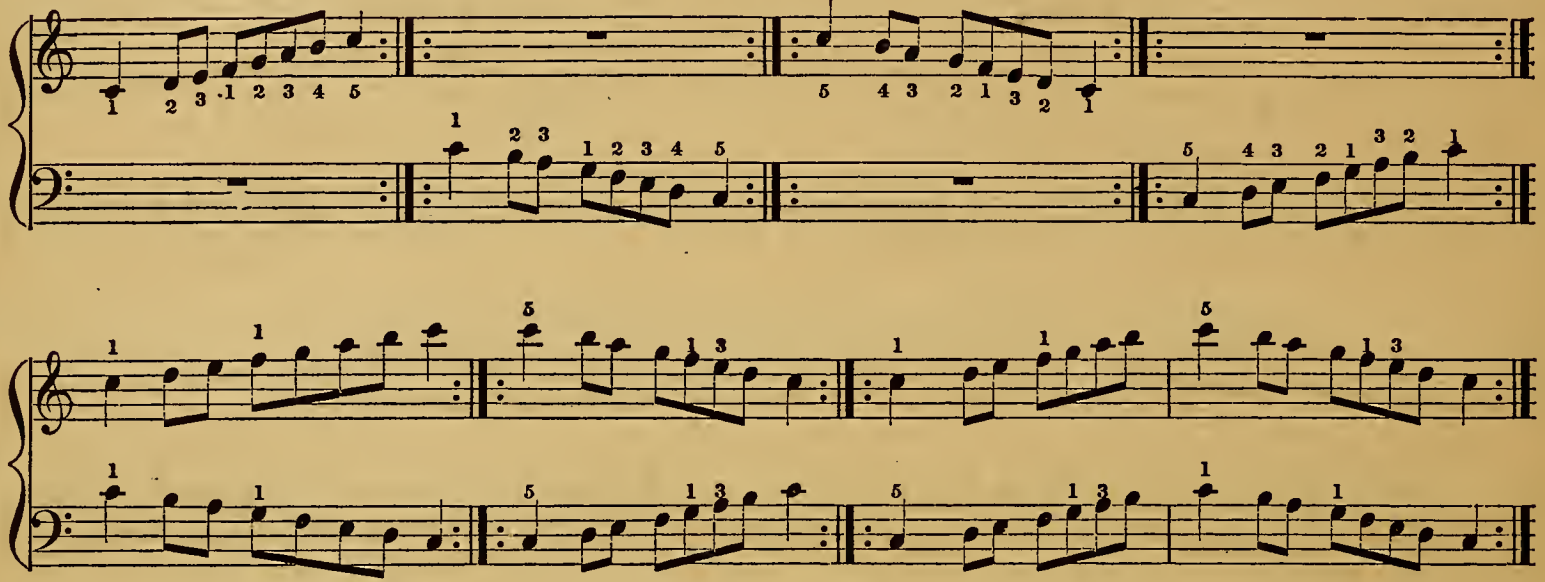
4. In practising scales, the thumb should be closely watched, until it can be passed in the correct way with perfect ease.

5. With many players the second finger of the right hand, in ascending the scale, and of the left in descending, has a tendency to rest upon the key. Careful players will avoid this mistake.

6. As the passing of the thumb under is more difficult than passing the third and fourth fingers over, the right hand should most frequently practise the ascending scale, and the left hand the descending one.

7. The scales of C, G, D, A and E; and also B with the right, and F with the left hand, are fingered in the following manner, viz: The thumb of the right hand is placed upon the first and fourth, and the *fourth finger upon the seventh.* The thumb of the left hand is placed upon the first and fifth, and the *fourth finger upon the second.* The other scales require a different fingering to avoid bringing the thumbs on the black keys. As the *fourth* finger is the only one used but once in each octave, it is only necessary in learning the fingering, to remember upon which key *it* is placed.

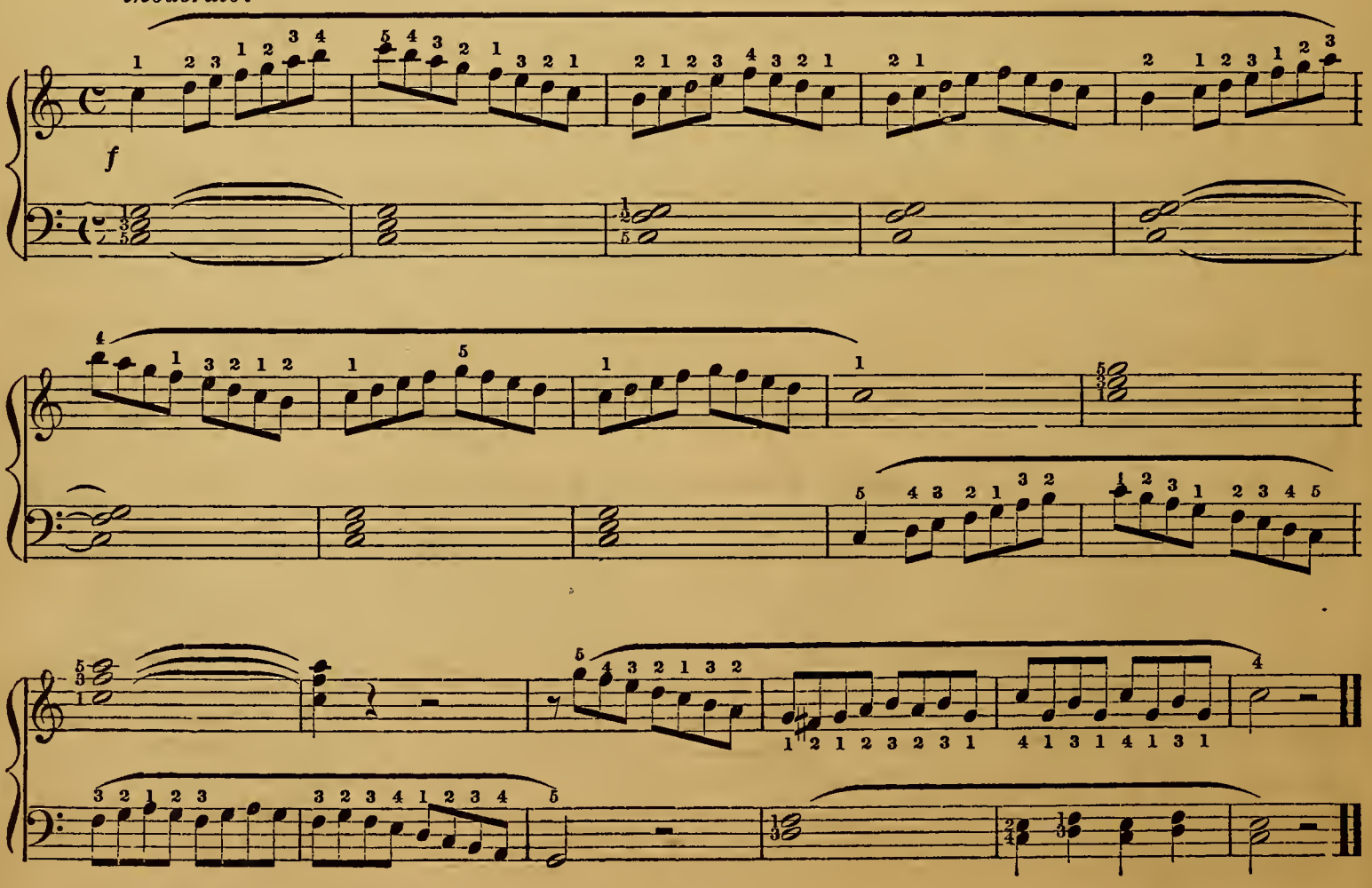
SCALE OF C.



RECREATION.

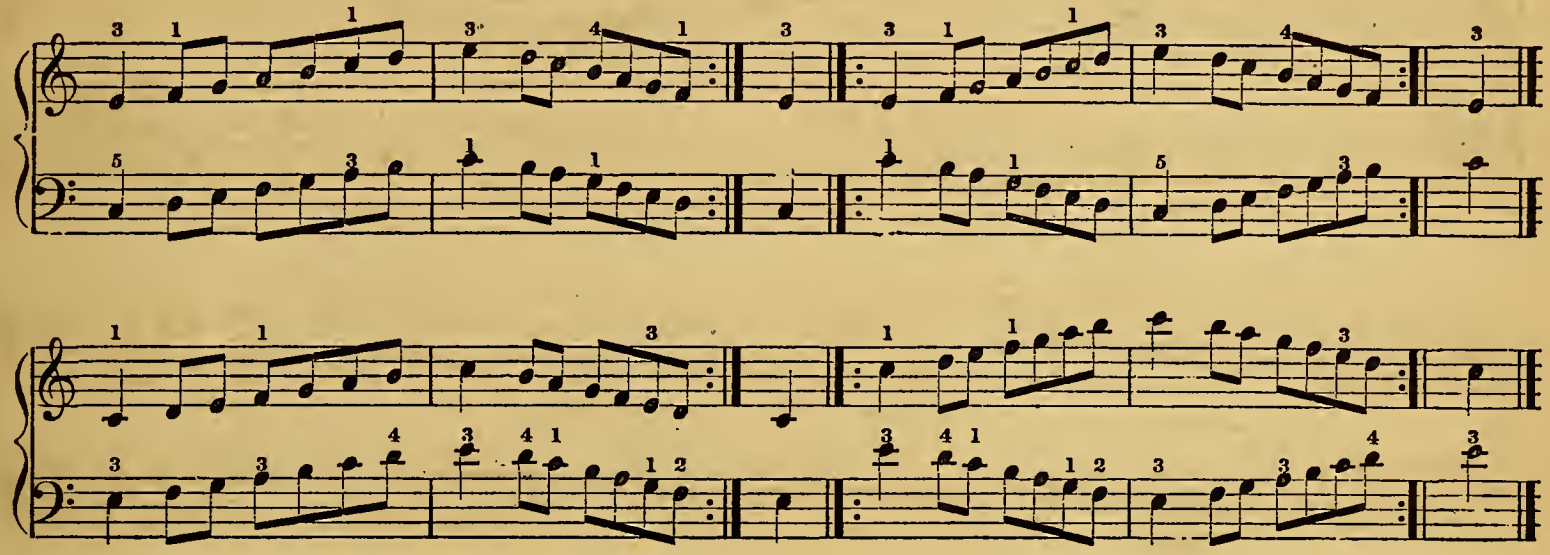
Moderato.

f



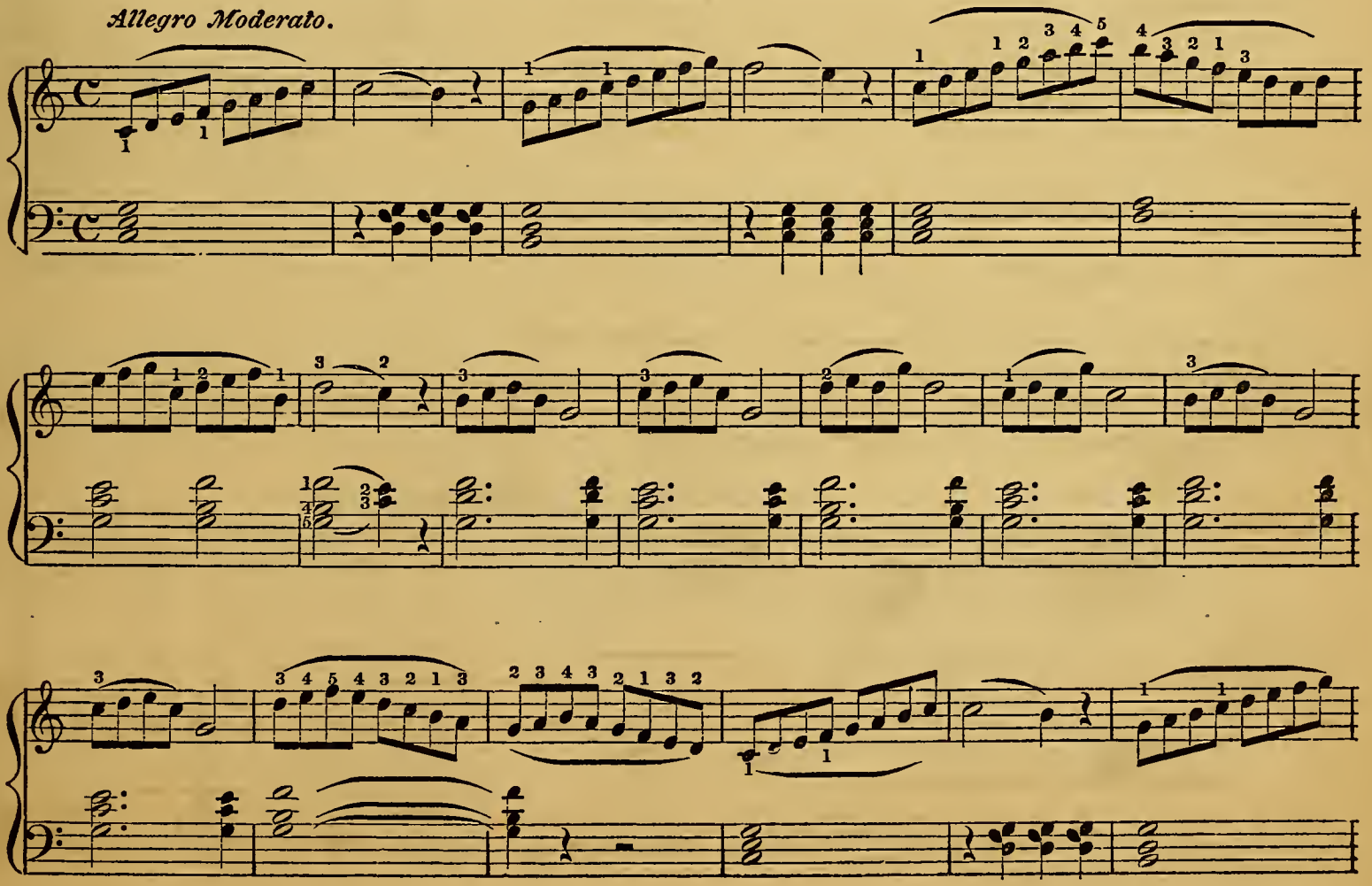
SEVENTH LESSON.

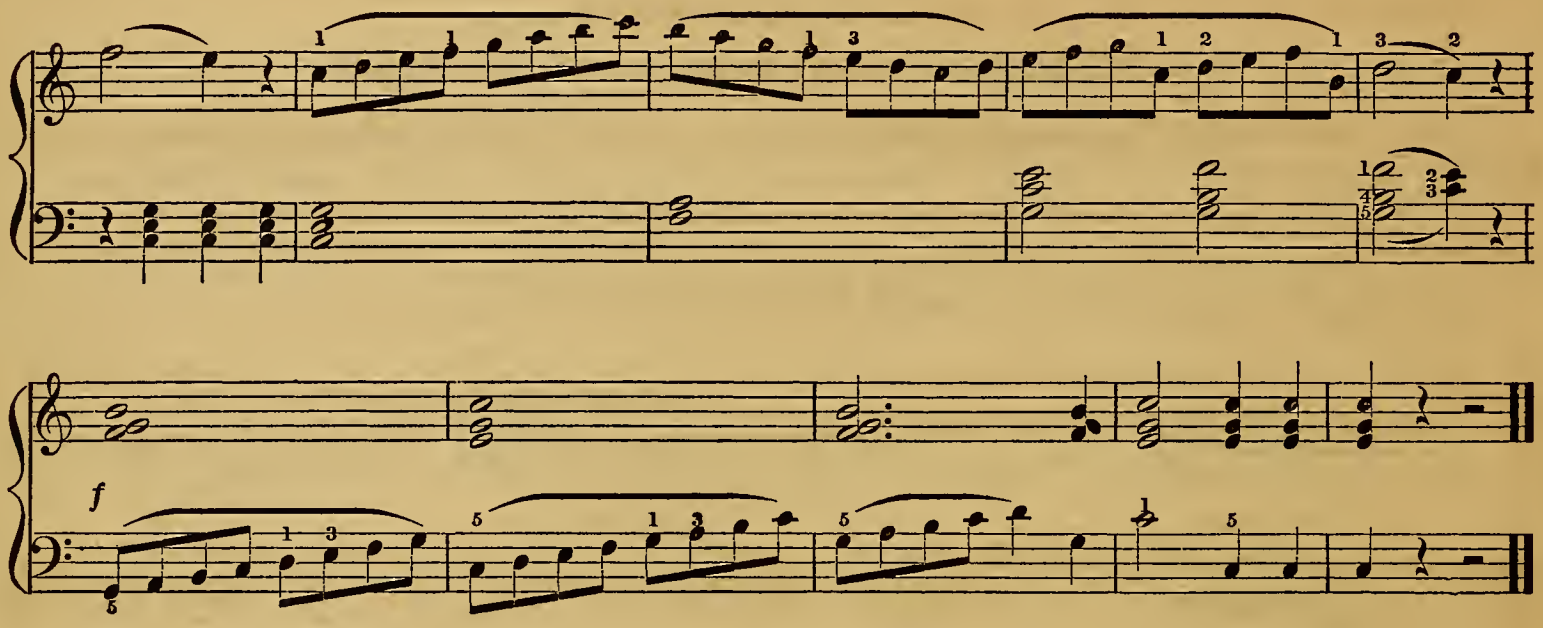
SCALE OF C IN TENTHS AND SIXTHS.



RECREATION.

Allegro Moderato.





EXPLANATION OF THE DIFFERENT KEYS.

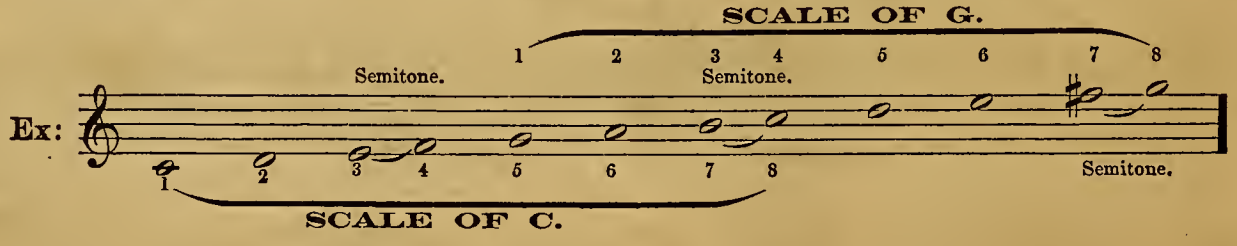
Every Major and Minor Scale has a starting point, which is called the *key-note*, (tonic,) from which all the other notes proceed, and after which the scale is named. Thus: C is the *key-note* or first note of the scale or *key* of C Major or Minor; D is the key-note, or first note of the scale or key of D Major or Minor, &c. There are as many keys (scales) as there are sounds in the Chromatic Scale, viz: twelve.

These *keys* are indicated by the accidentals ♯ and ♭, and as every piece of music must be written in some key, the sharps or flats which belong to that key are placed on the staff at the opening of the piece, to serve as a guide or *Signature*, as it is called. Ex: Whenever in the course of a piece, notes are found on the same degrees as the signature, they are to be invariably played ♯ or ♭, as the case may be.

There are seven Major and seven Minor sharp keys, and seven Major and seven Minor flat keys.

It is essential that the same succession of intervals found in the key of C Major, be preserved in all other Major keys, viz: a semitone from three to four, and seven to eight, and a whole tone between each of the other sounds of the scale. This order of succession is found in the key of C *only*, without the use of sharps and flats.

The Scale requiring the *least number of sharps* begins on G, a fifth above, or a fourth below C.



It will be seen from the above example that no sharp is required until we reach the seventh, (F,) which being too near to the sixth, (E,) and too far from the eighth, (G,) is changed to F♯, by which we obtain the required semitone from seven to eight, and a whole tone from six to seven, as in the key of C. G is therefore the key of one sharp, F being the letter sharped. This one sharp is placed on the degree F, at the beginning of the staff as a signature.

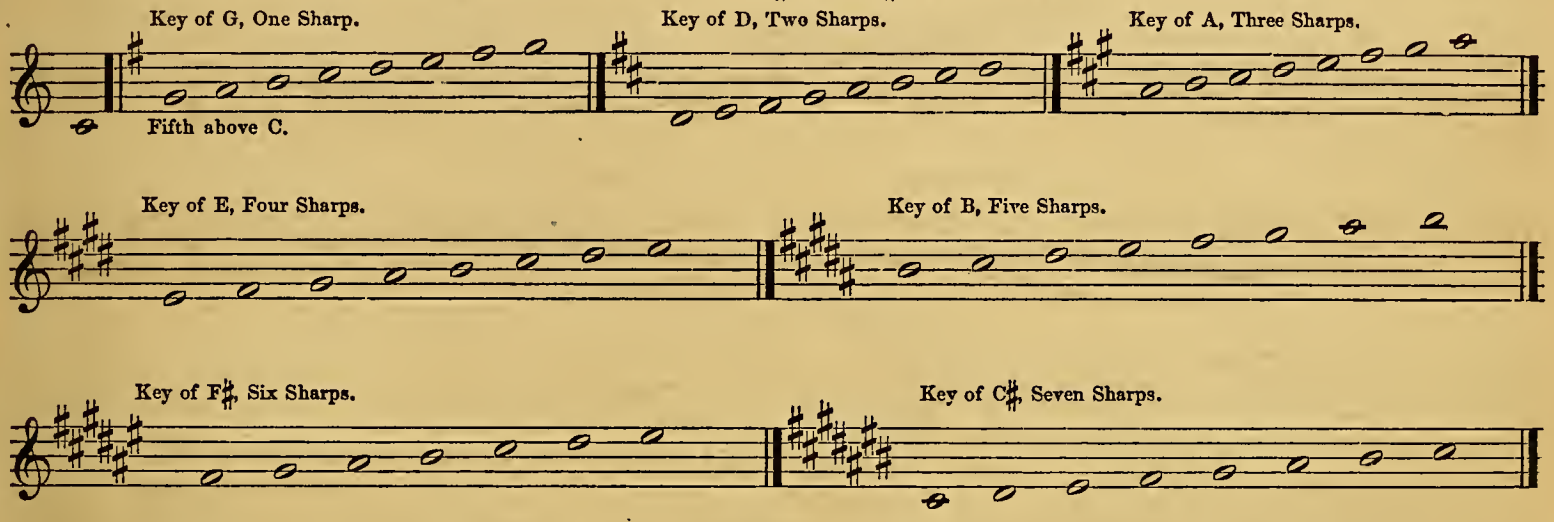
To find the other sharp keys, the pupil will observe the following

RULE.

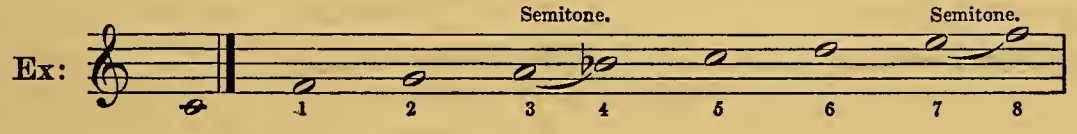
To transpose the scale by sharps, take the fifth of the old scale for one of a new scale, and sharp the seventh of the new scale.

The pupil will observe that in each succeeding transposition, the sharps previously introduced in the signature remain.

The seven sharp Major keys are G, D, A, E, B, F♯ and C♯, as follows:



The Scale requiring the *least number of flats* begins on F, a fourth above, or a fifth below C.

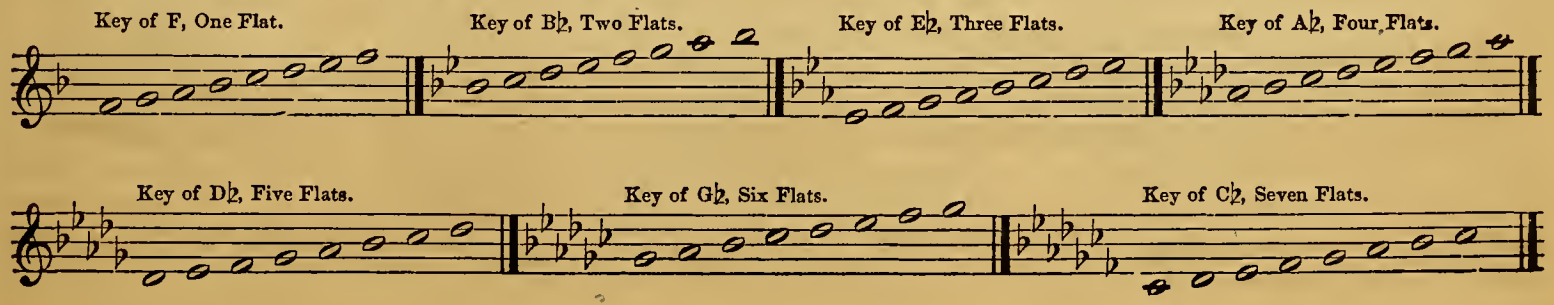


In the above example the fourth (B,) being a semitone from the fifth, (C,) and a whole tone from the third, (A,) is changed to B♭, by which we obtain a semitone from three to four, and a whole tone from four to five, as in the key of C. F is therefore the key of one flat, and B flat the signature. To find the remaining flat keys, observe the following

RULE.

To transpose the scale by flats, take the fourth of the old scale for one of a new scale, and flat the fourth of the new scale.

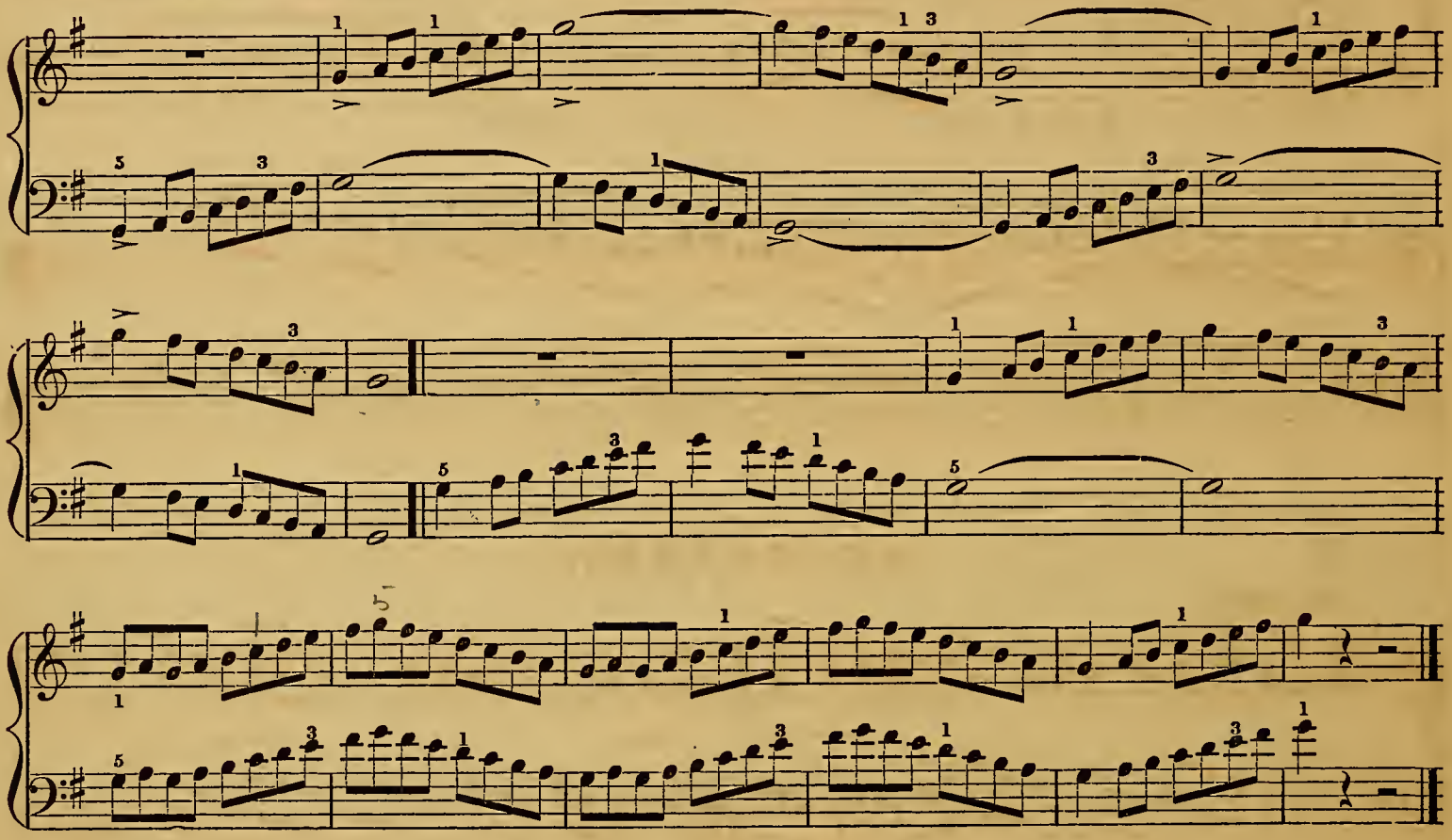
The seven Major flat keys are F, B♭, E♭, A♭, D♭, G♭ and C♭, as follows:



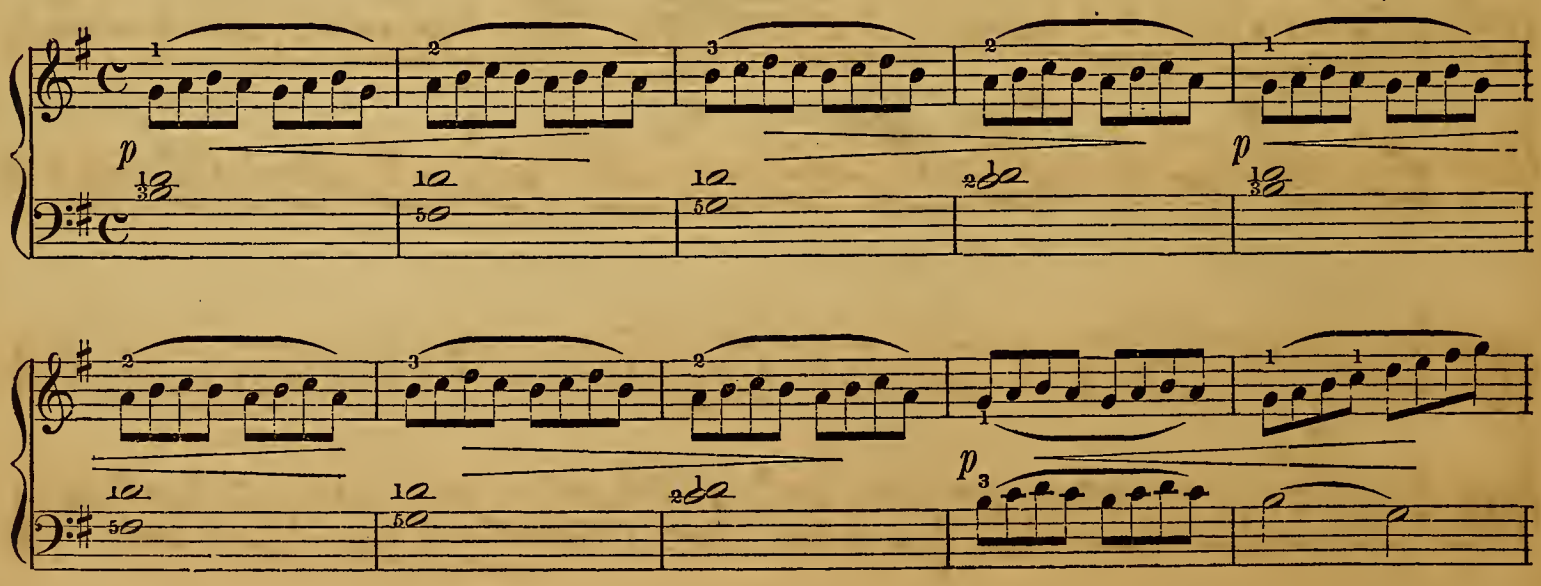
EIGHTH LESSON.

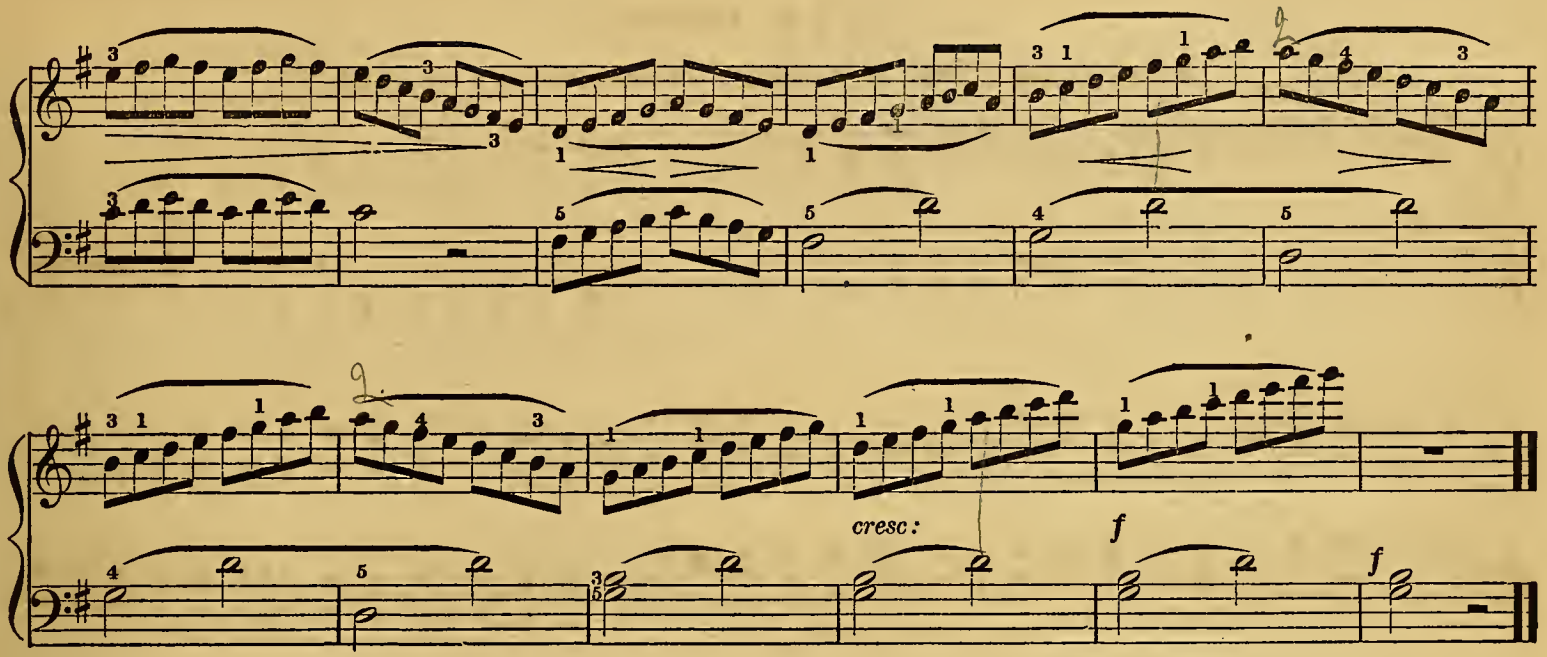
SCALE OF G MAJOR, SIGNATURE ONE SHARP.

The first sharp is always played on F, the seventh of the scale.

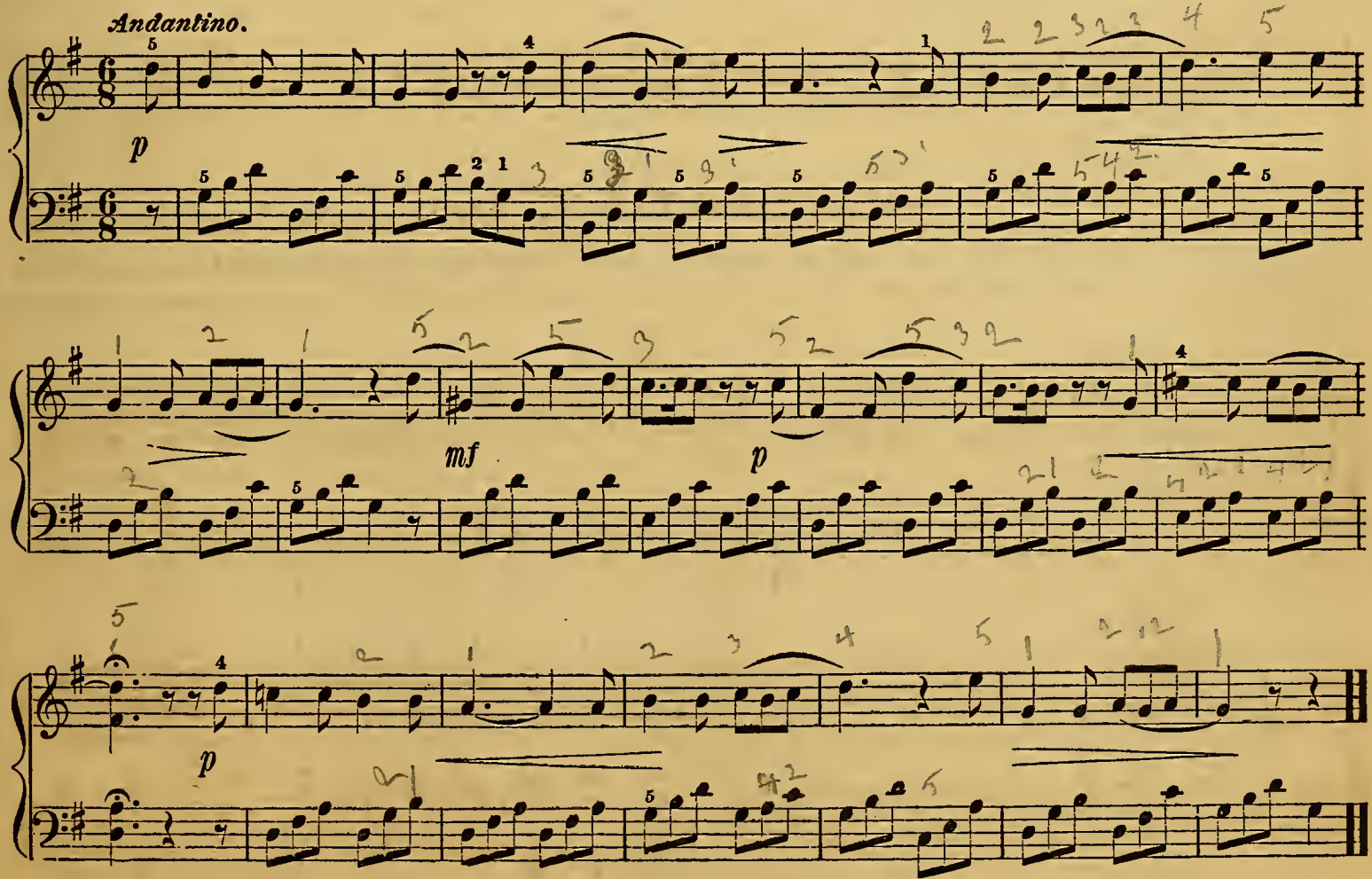


STUDY.



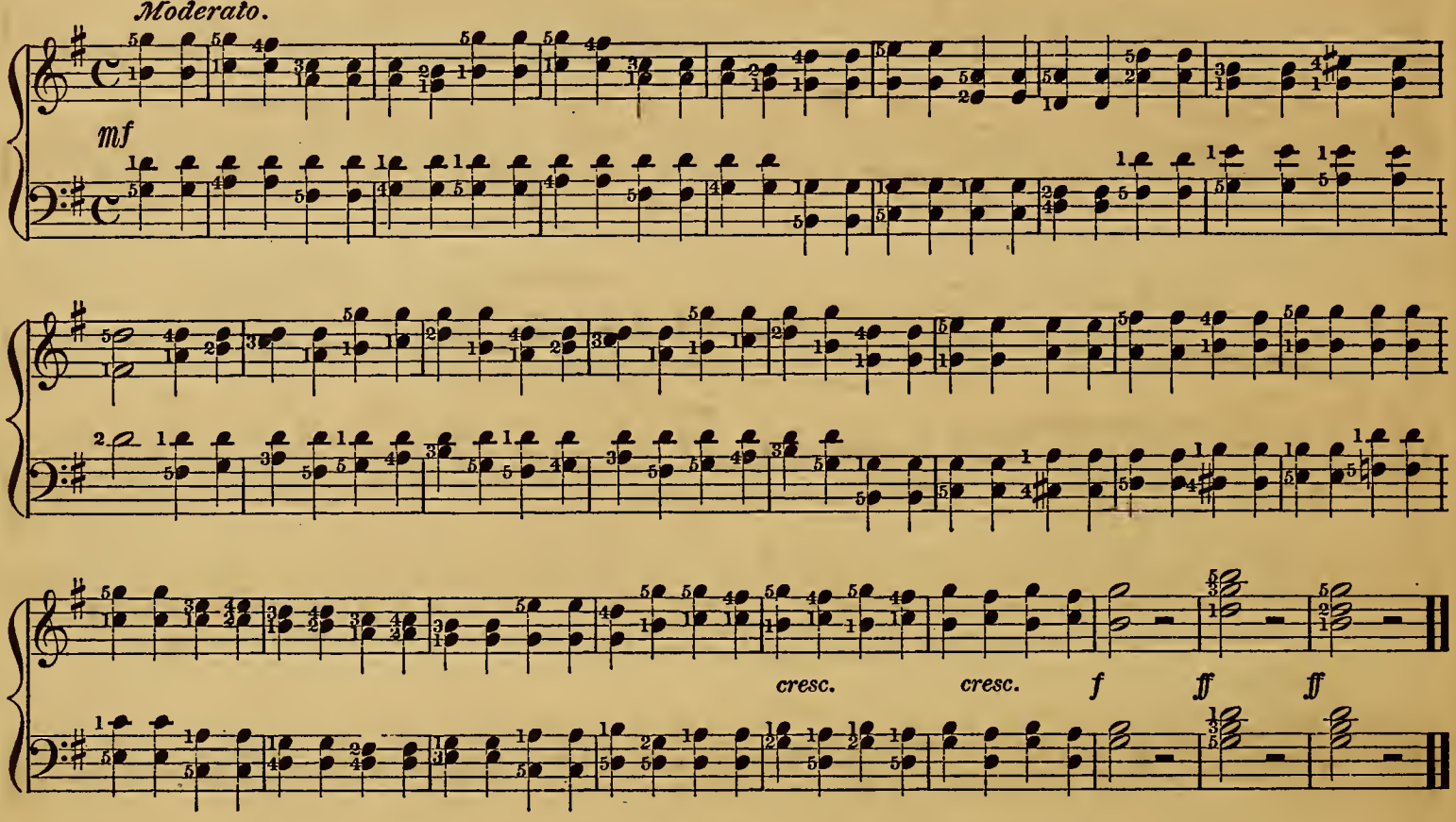


RECREATION.



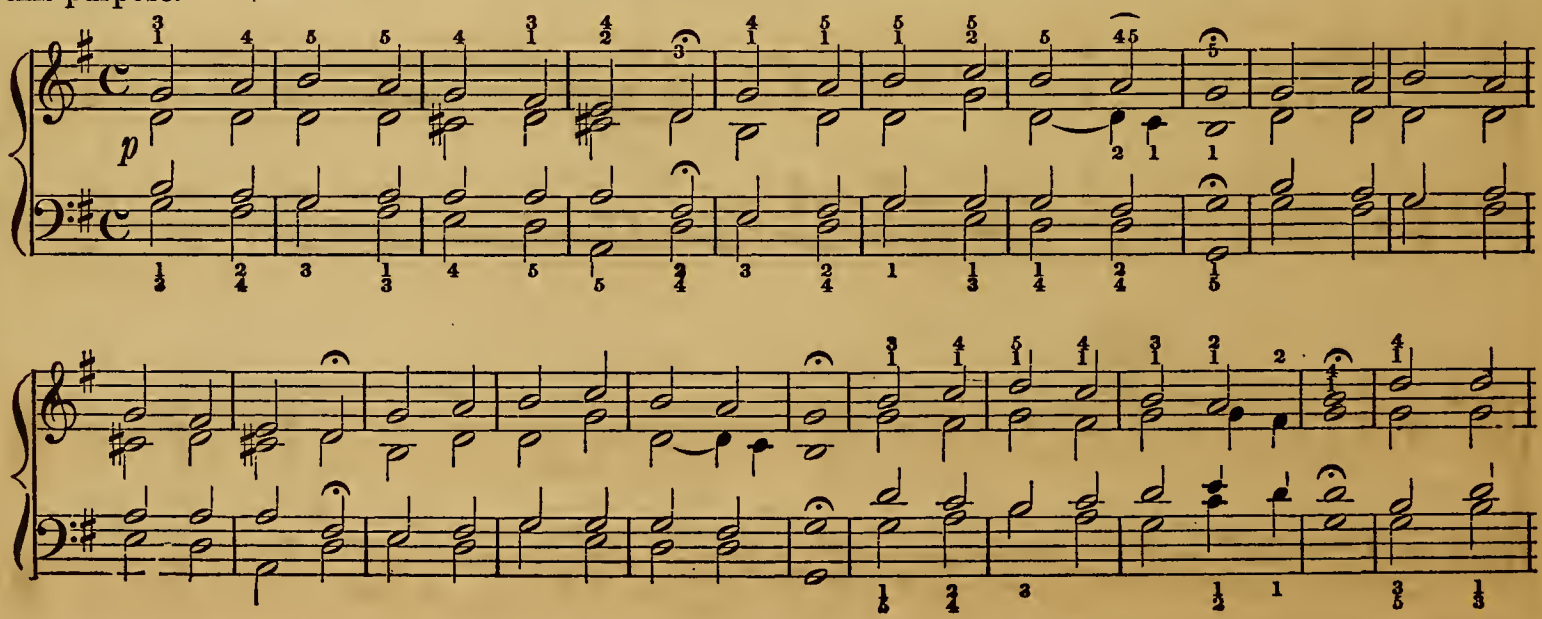
NINTH LESSON.

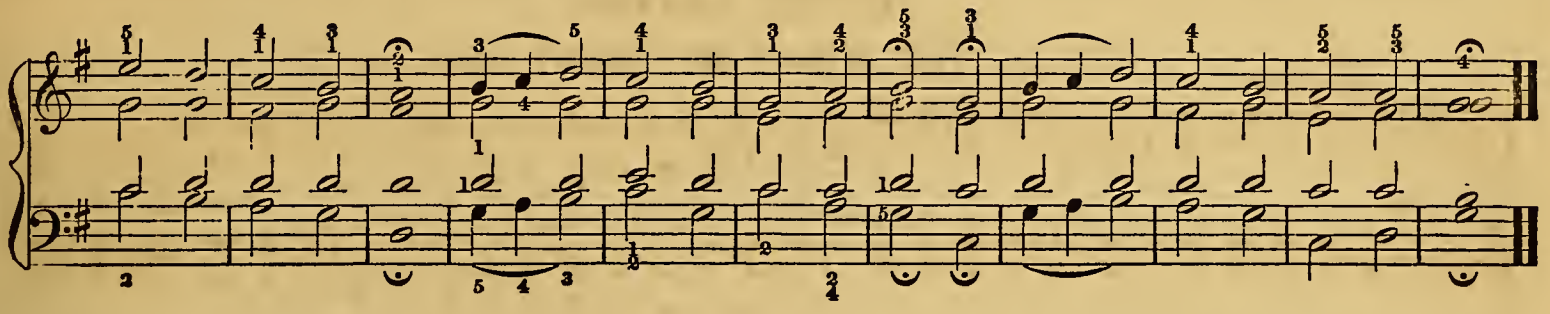
STUDY OF THE WRIST MOVEMENT CONTINUED.



RECREATION. No. 1.

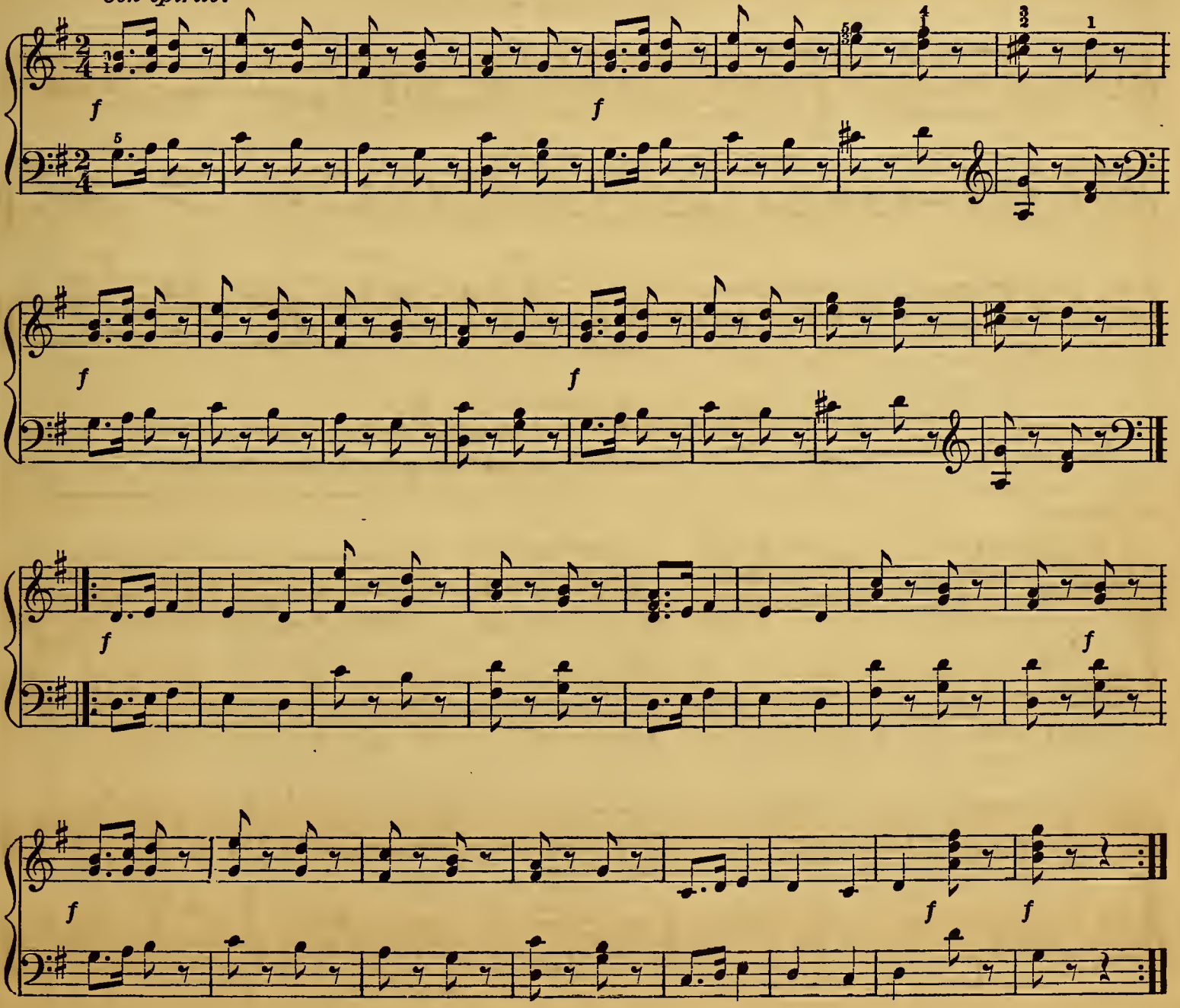
REMARK — In the following piece and all others of similar character, the hands should be only slightly raised from the wrist before striking the keys, and the least possible time should be taken from the notes for this purpose.





RECREATION. No. 2.

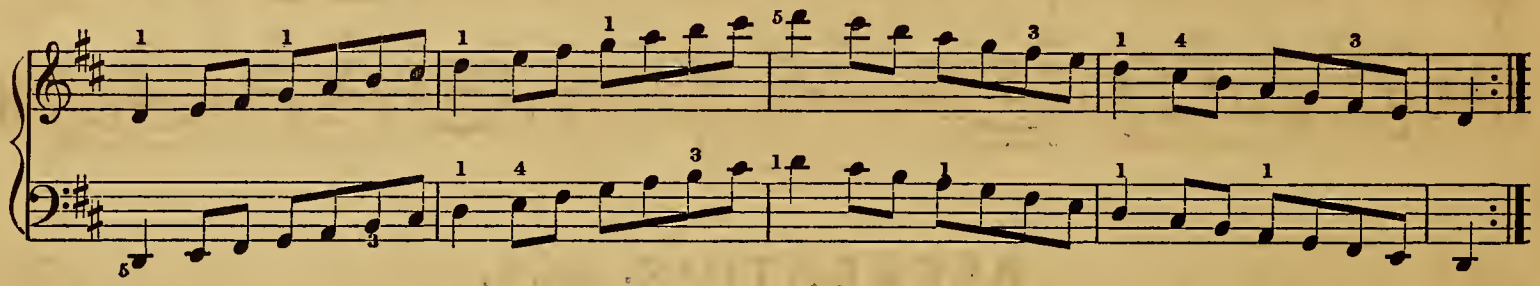
Con spirito.



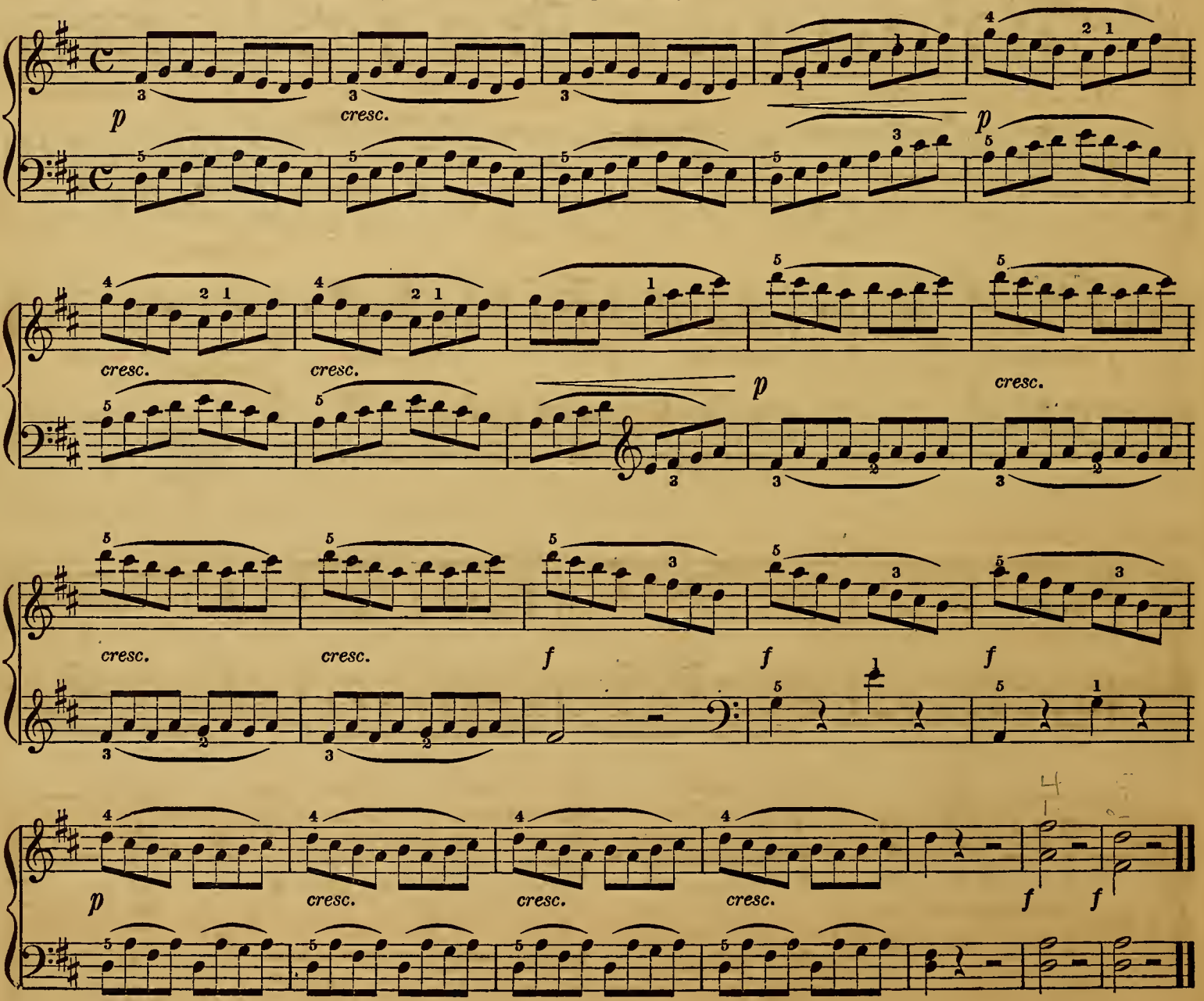
TENTH LESSON.

SCALE OF D MAJOR. TWO SHARPS.

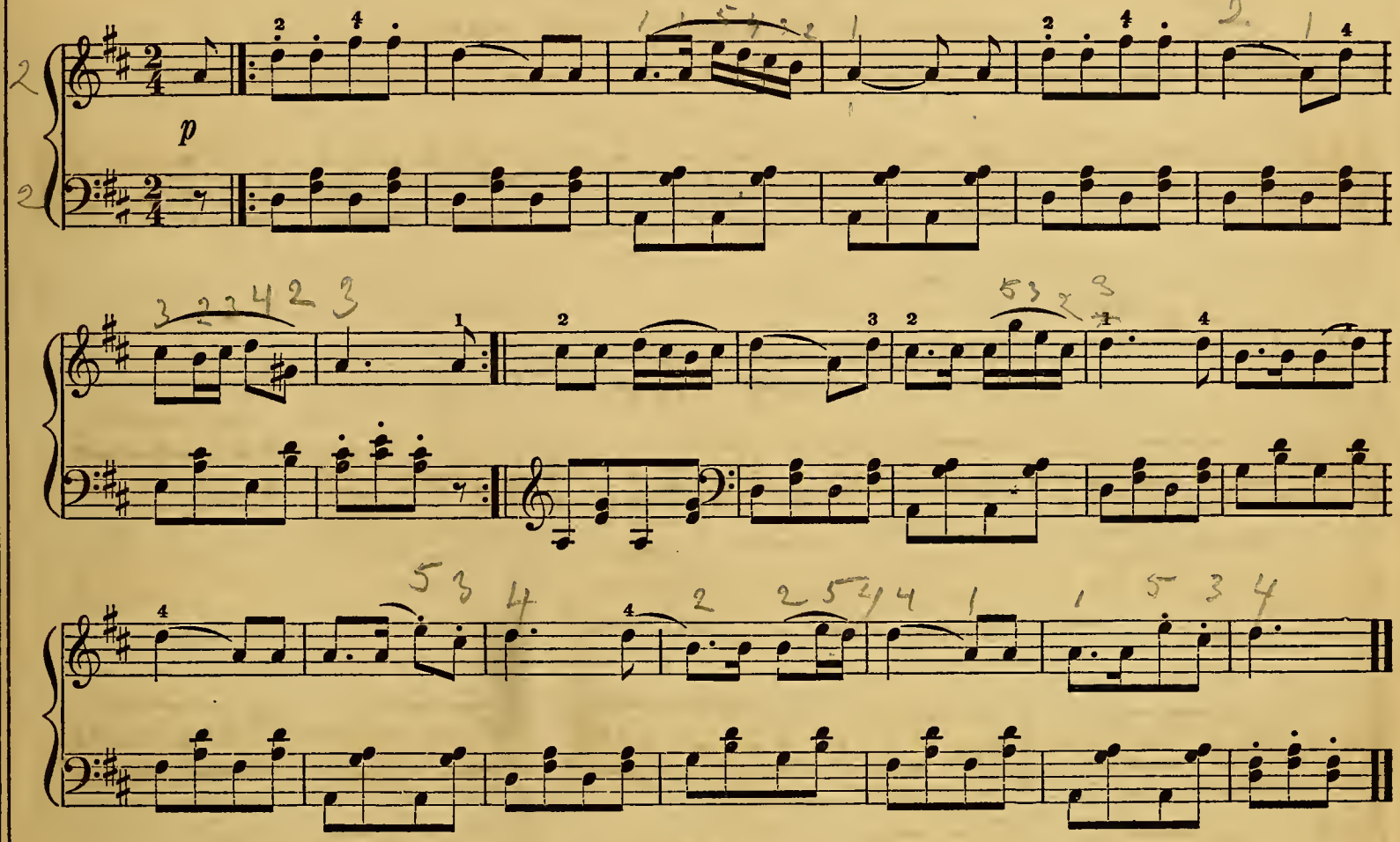
The first two sharps are always placed on F and C, C being the 7th. note of the scale.



STUDY.



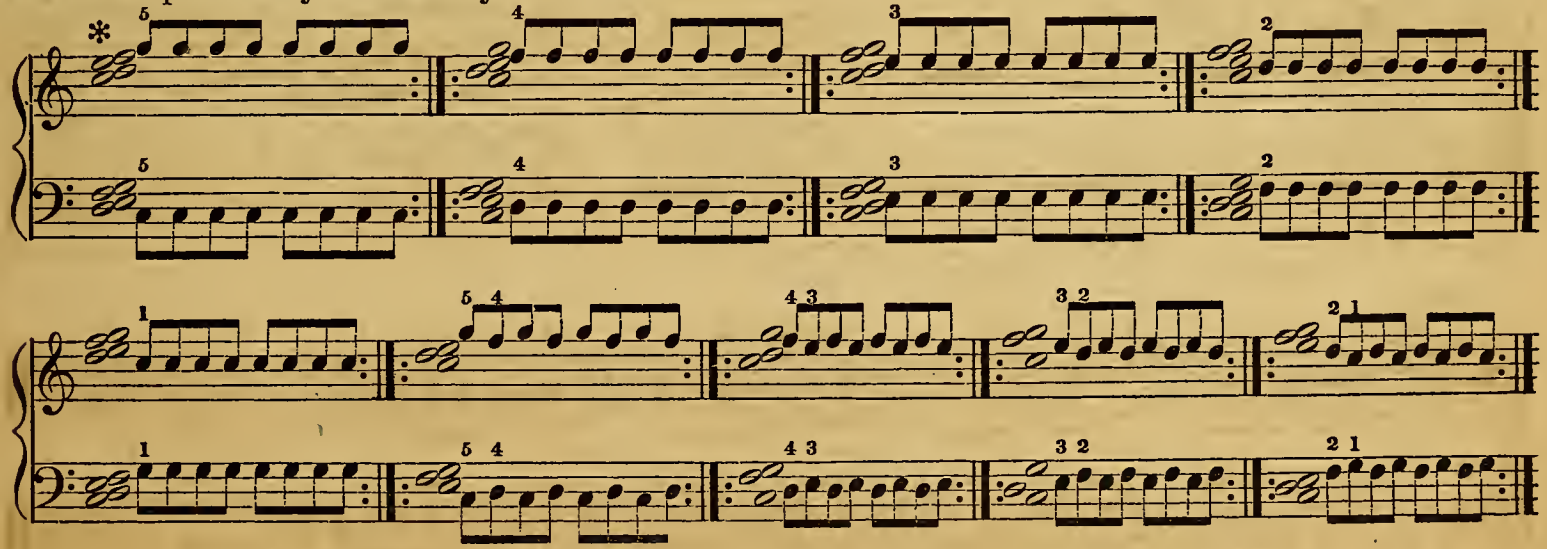
RECREATION.



ELEVENTH LESSON.

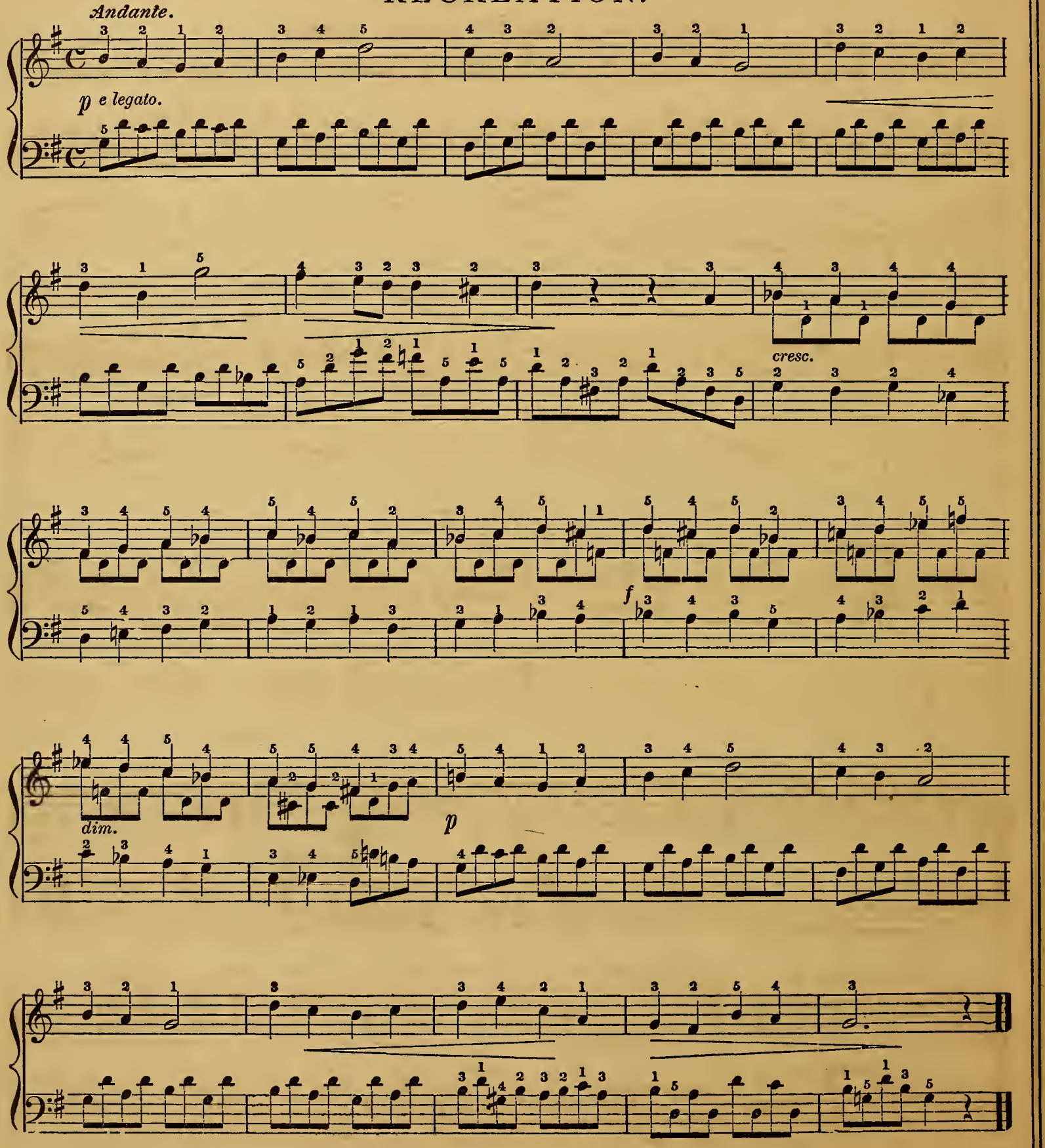
EXERCISES WITH THE HAND UNMOVED.

These exercises serve especially to develop strength and independence of the fingers, while the preceding ones develop flexibility and velocity.



✻ The whole notes are to be sustained without being struck again in repeating each single exercise.

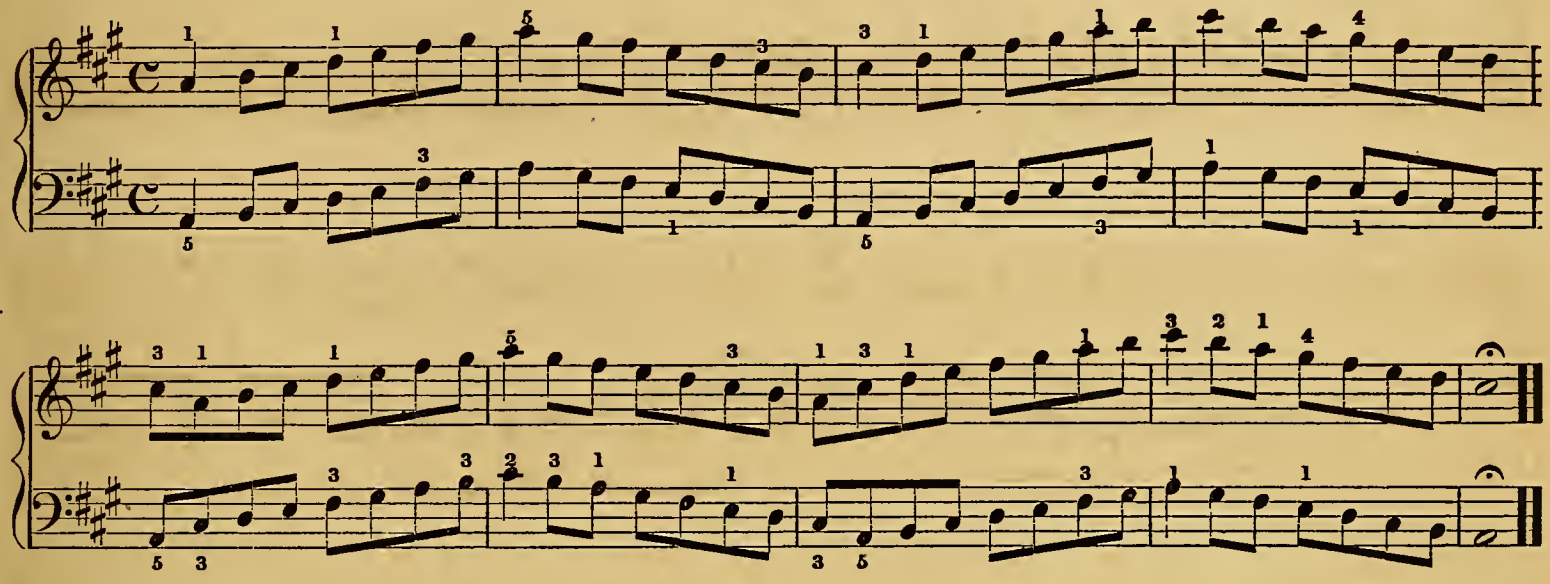
RECREATION.



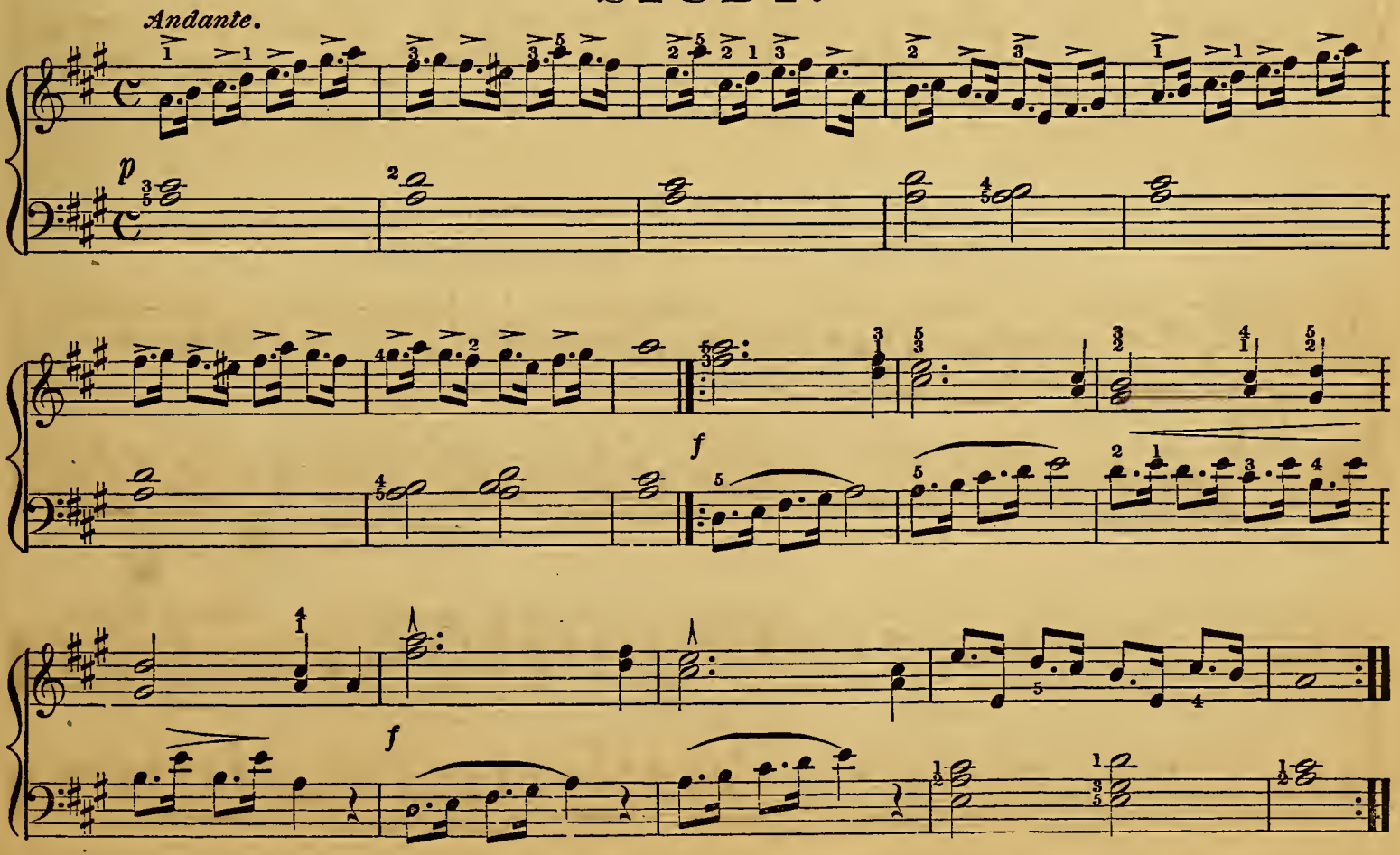
TWELFTH LESSON.

SCALE OF A MAJOR, THREE SHARPS.

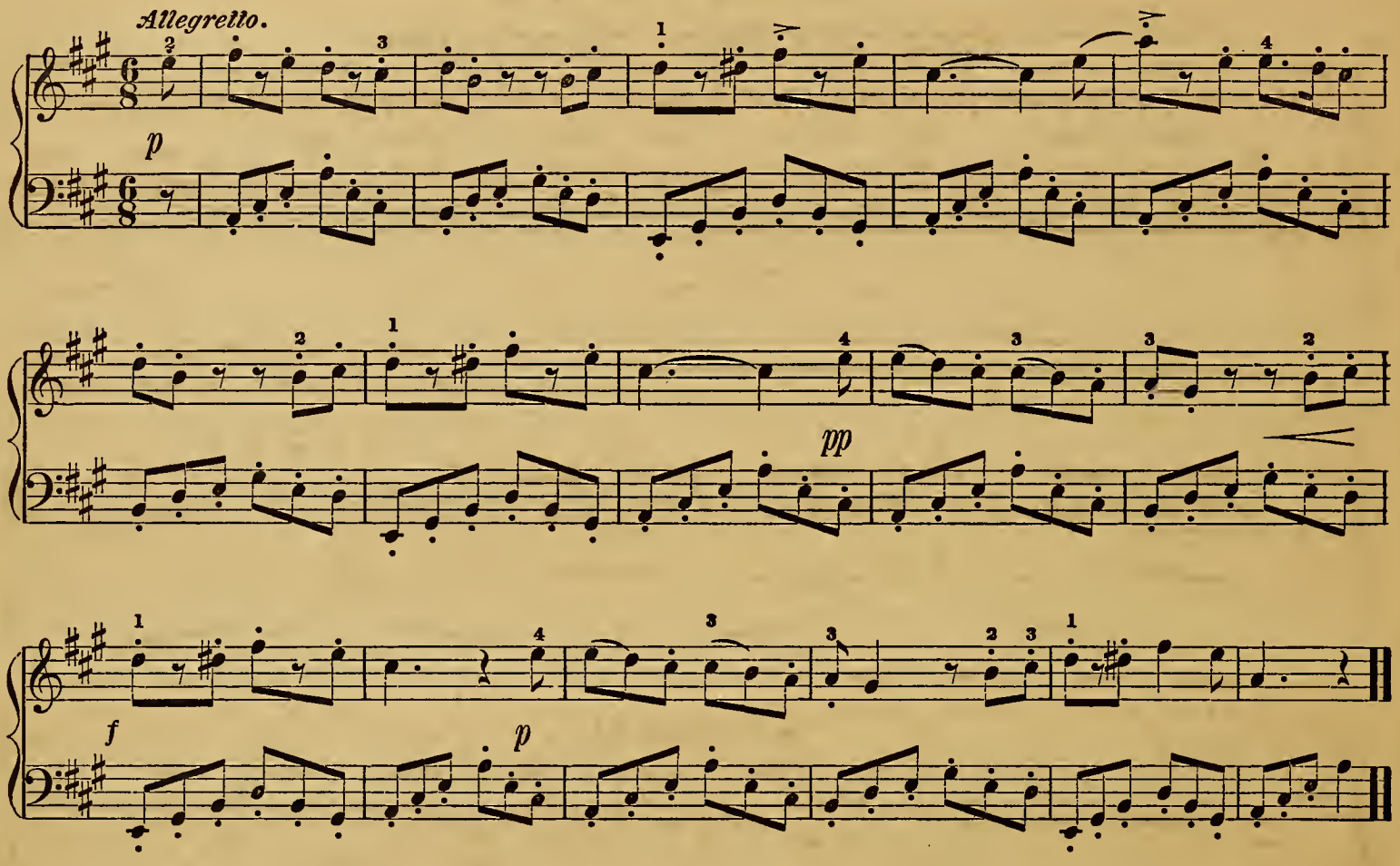
The first three sharps are placed on F, C and G, G, the new sharp, being the 7th, note of the scale.



STUDY.

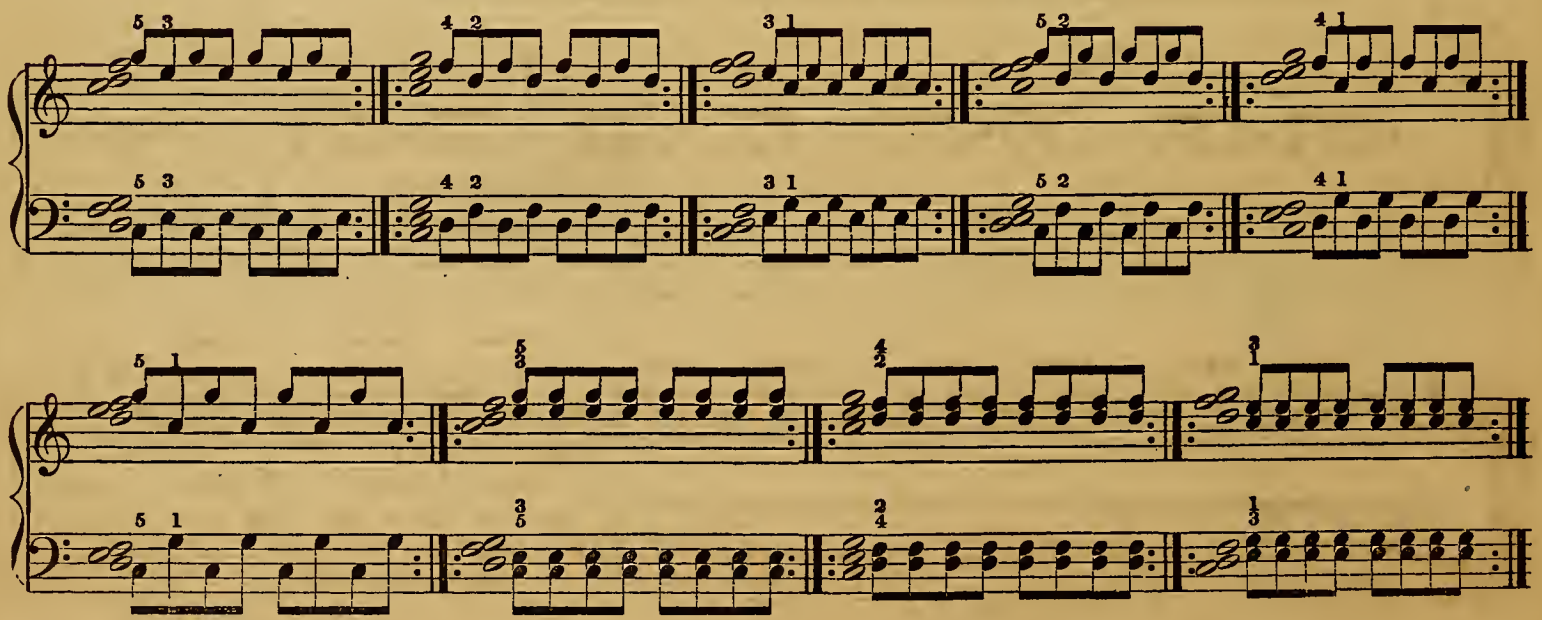


RECREATION.



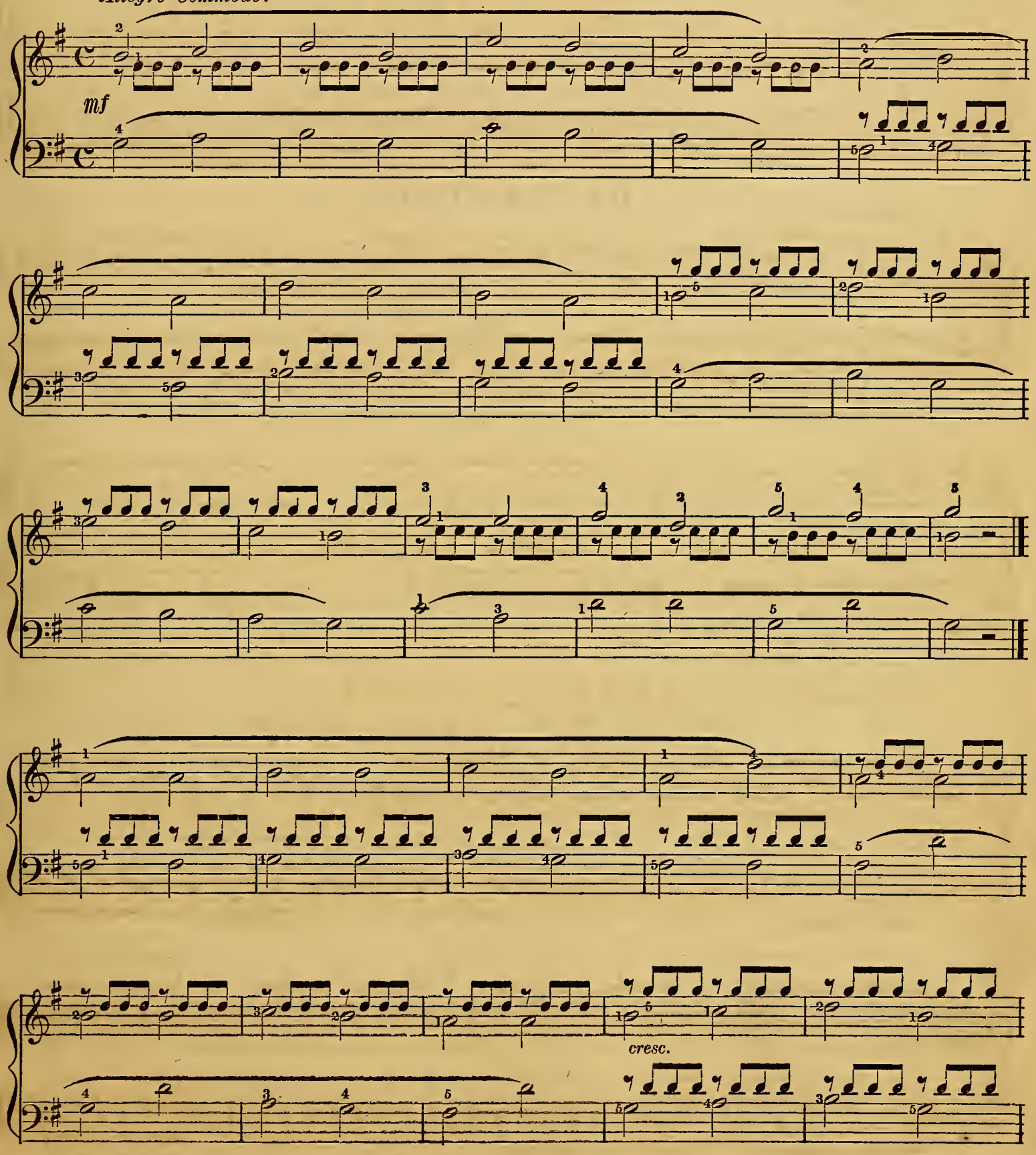
THIRTEENTH LESSON.

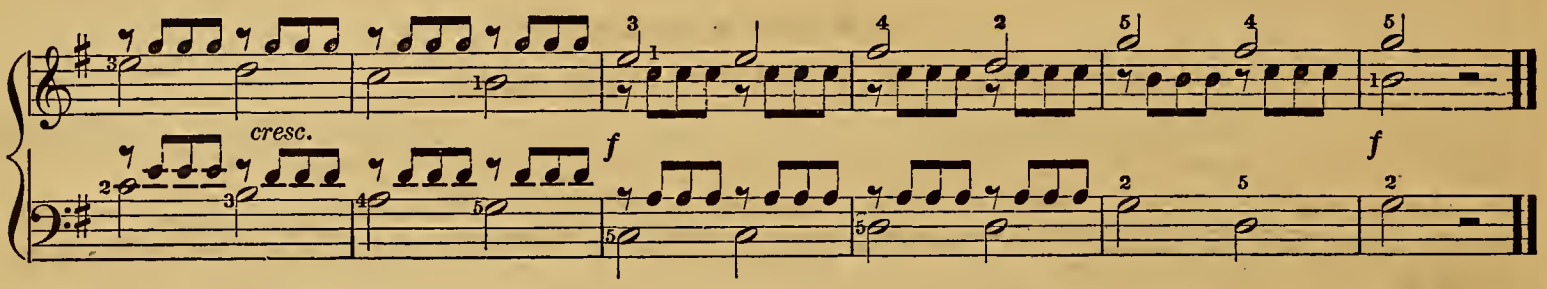
EXERCISES WITH THE HAND UNMOVED.



STUDY.

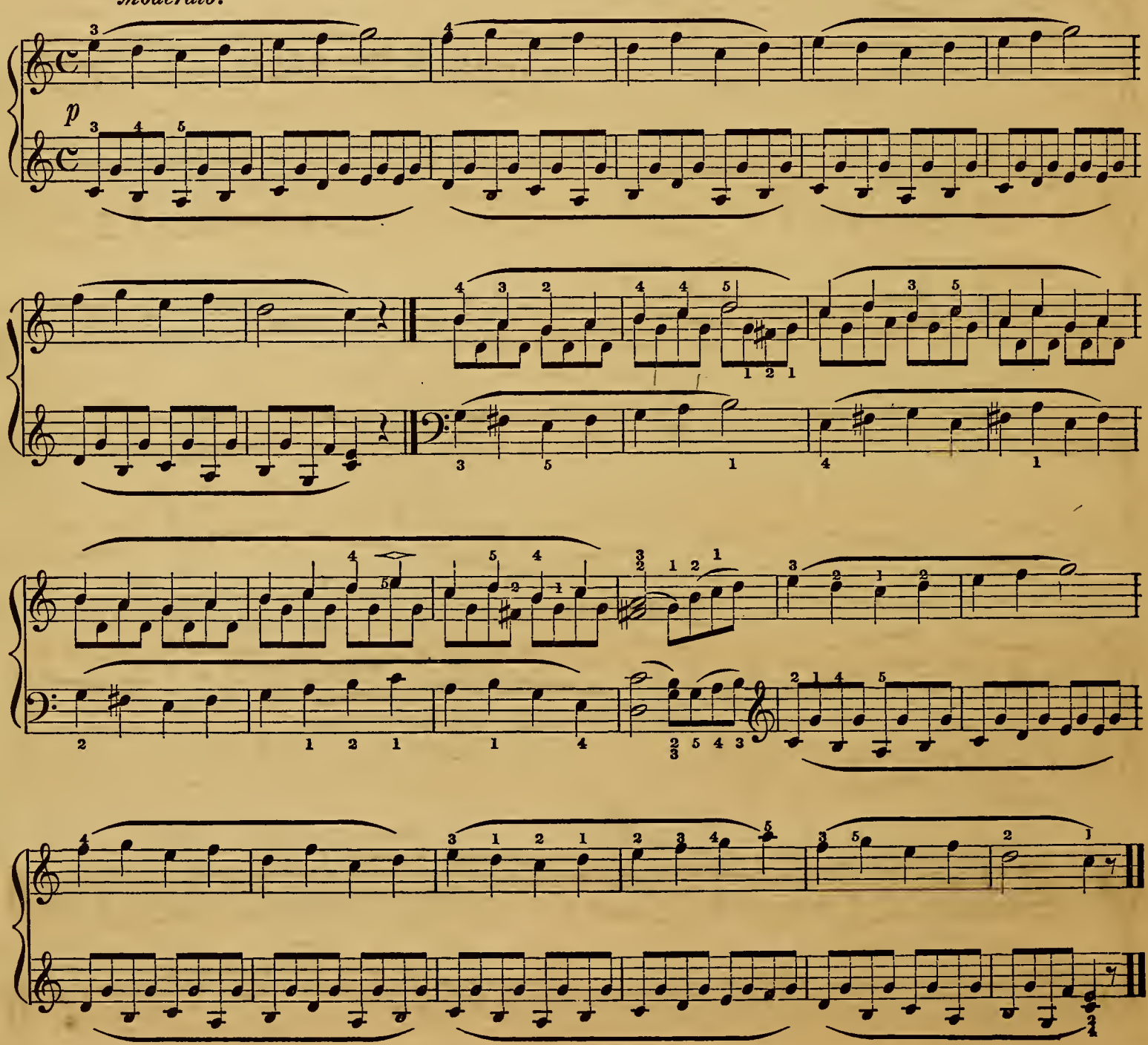
Allegro Commodo.





RECREATION.

Moderato.

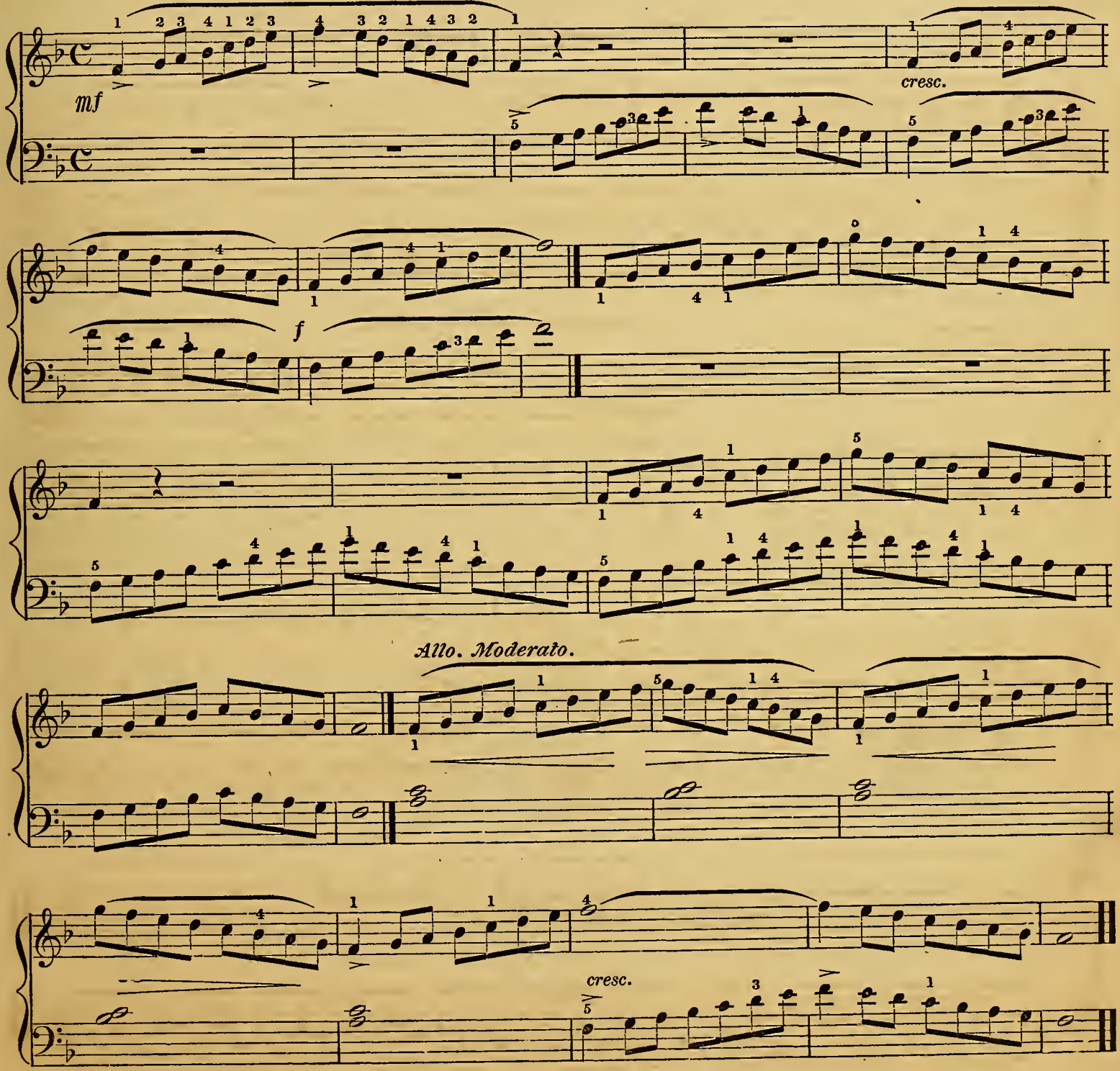


FOURTEENTH LESSON.

SCALE OF F MAJOR, ONE FLAT.

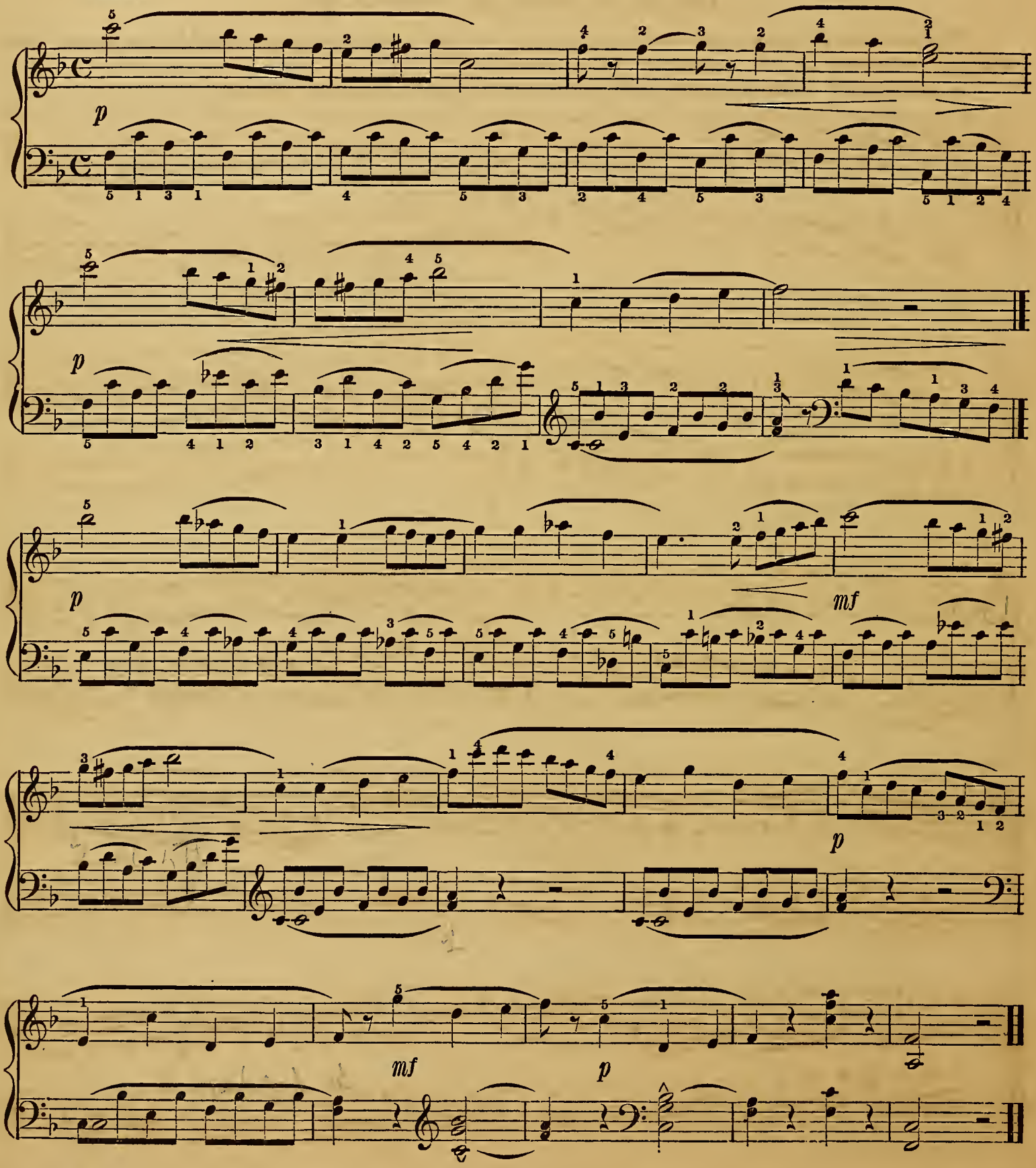
The first flat is always placed on B, the fourth of the scale, the second on E, the third on A, the fourth on D, the fifth on G, the sixth on C, and the seventh on F.

In playing the following scales be careful to avoid any movement of the hand, and do not raise the fourth finger until the thumb is ready to strike its note. Observe the same rule with regard to the thumb when the fourth finger follows it.



RECREATION.

Andante.

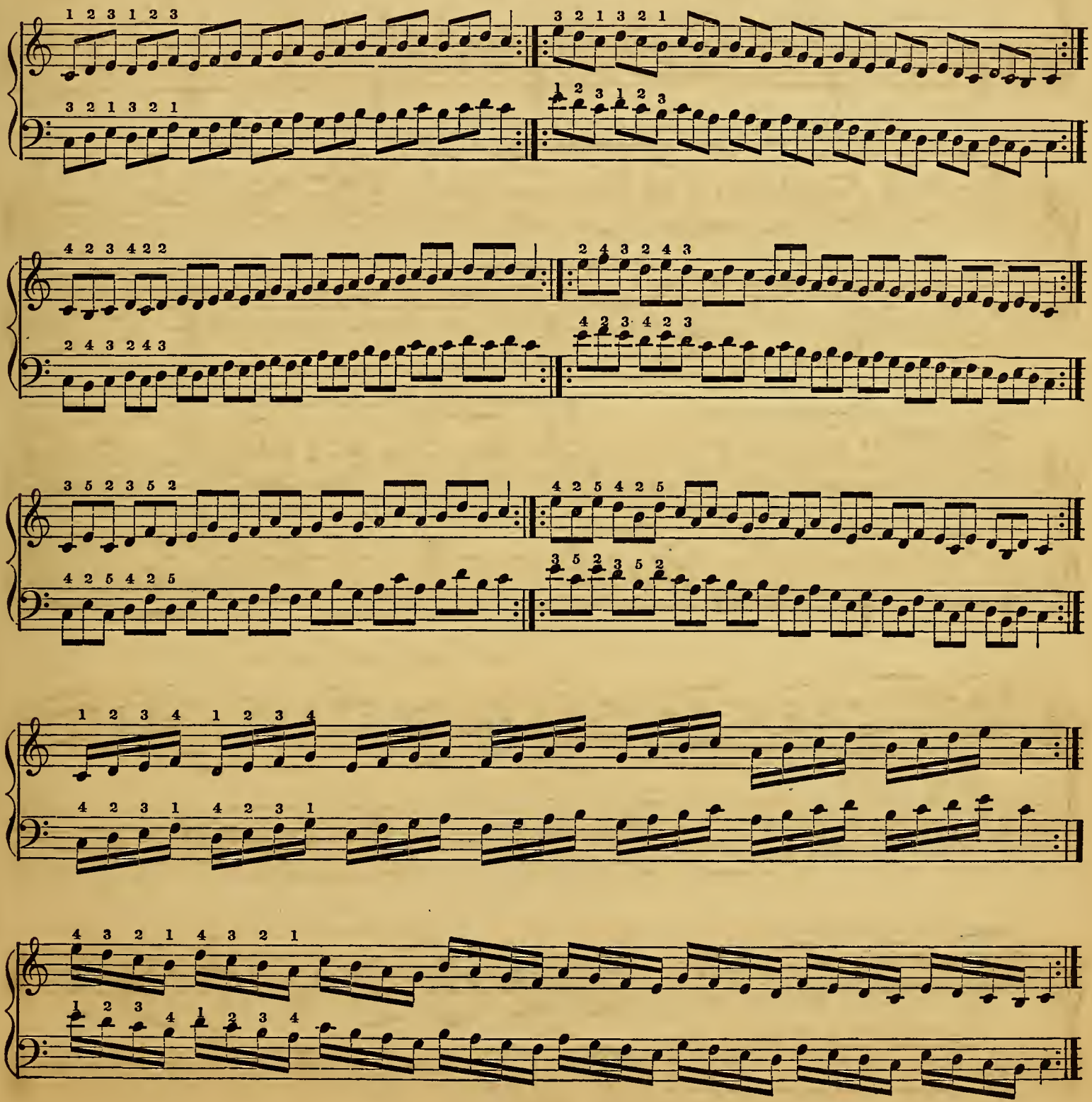


FIFTEENTH LESSON.

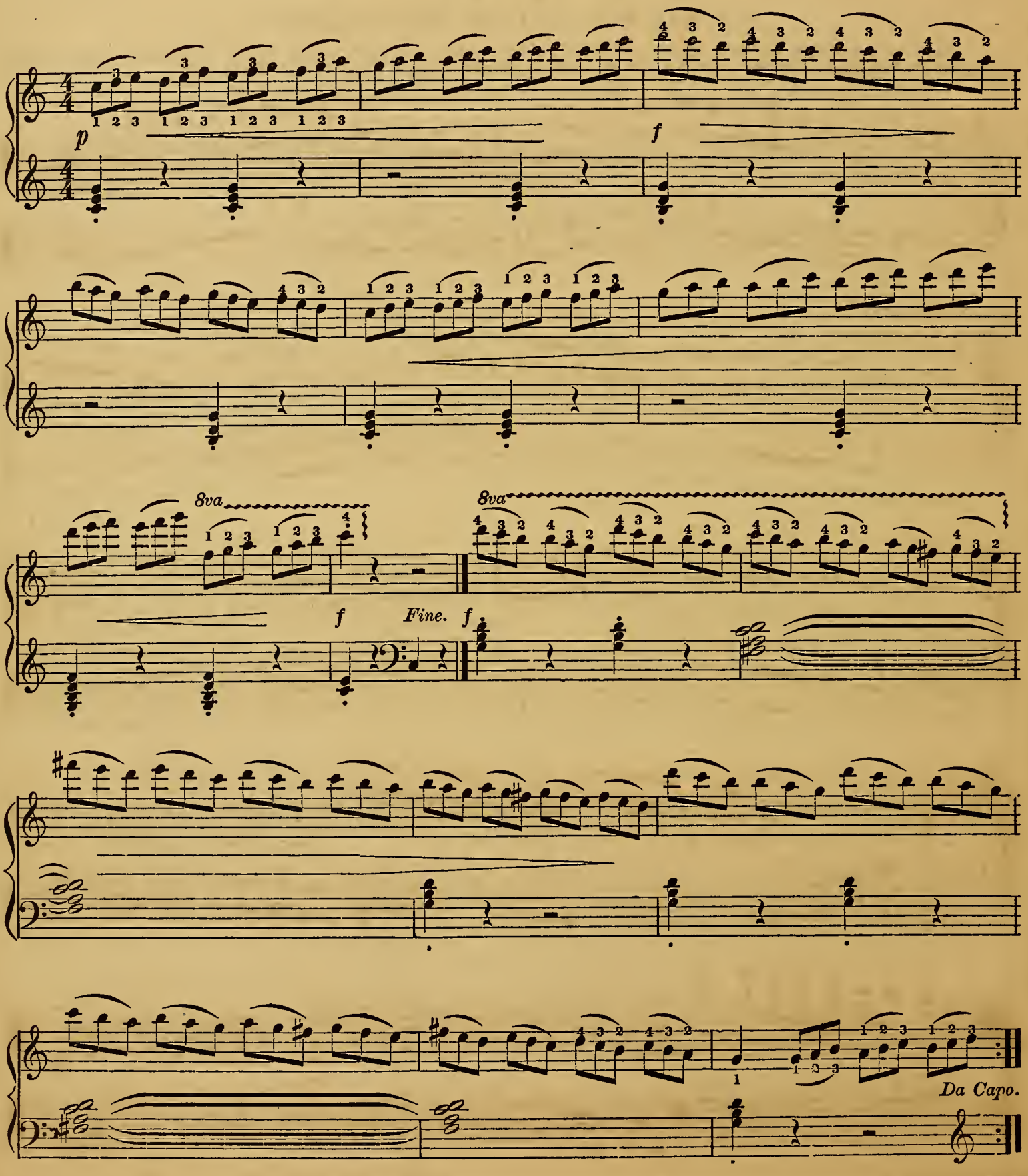
EXERCISES WITH THE MOVING HAND.

The hand must in these exercises proceed quietly forward upon the key-board, and not be moved while raising the fingers.

A true position of the unemployed fingers must here also be carefully observed.



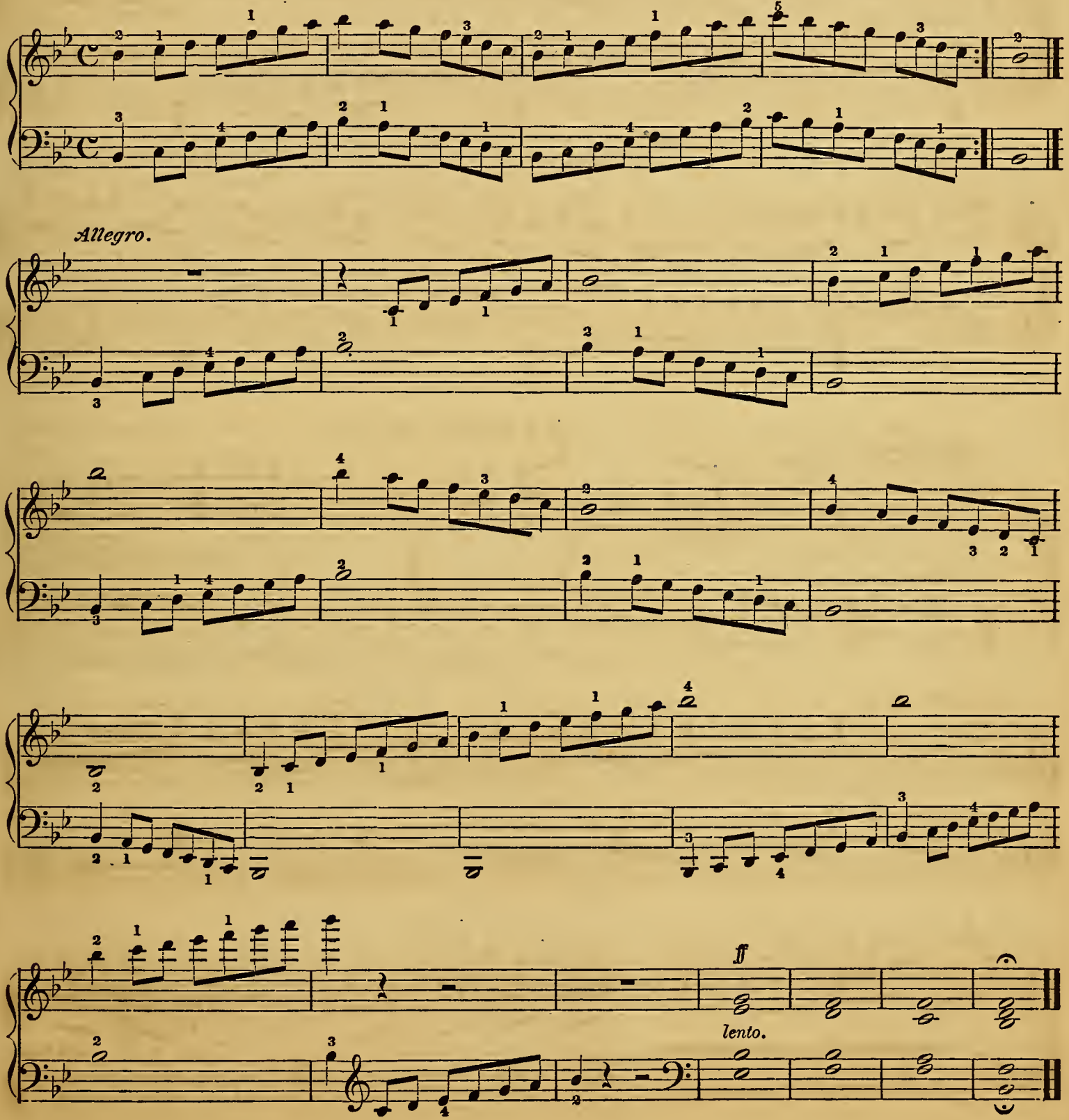
STUDY.



SIXTEENTH LESSON.

SCALE OF B FLAT, TWO FLATS.

The first flat is placed on B, the second is placed on E, the fourth of the scale.



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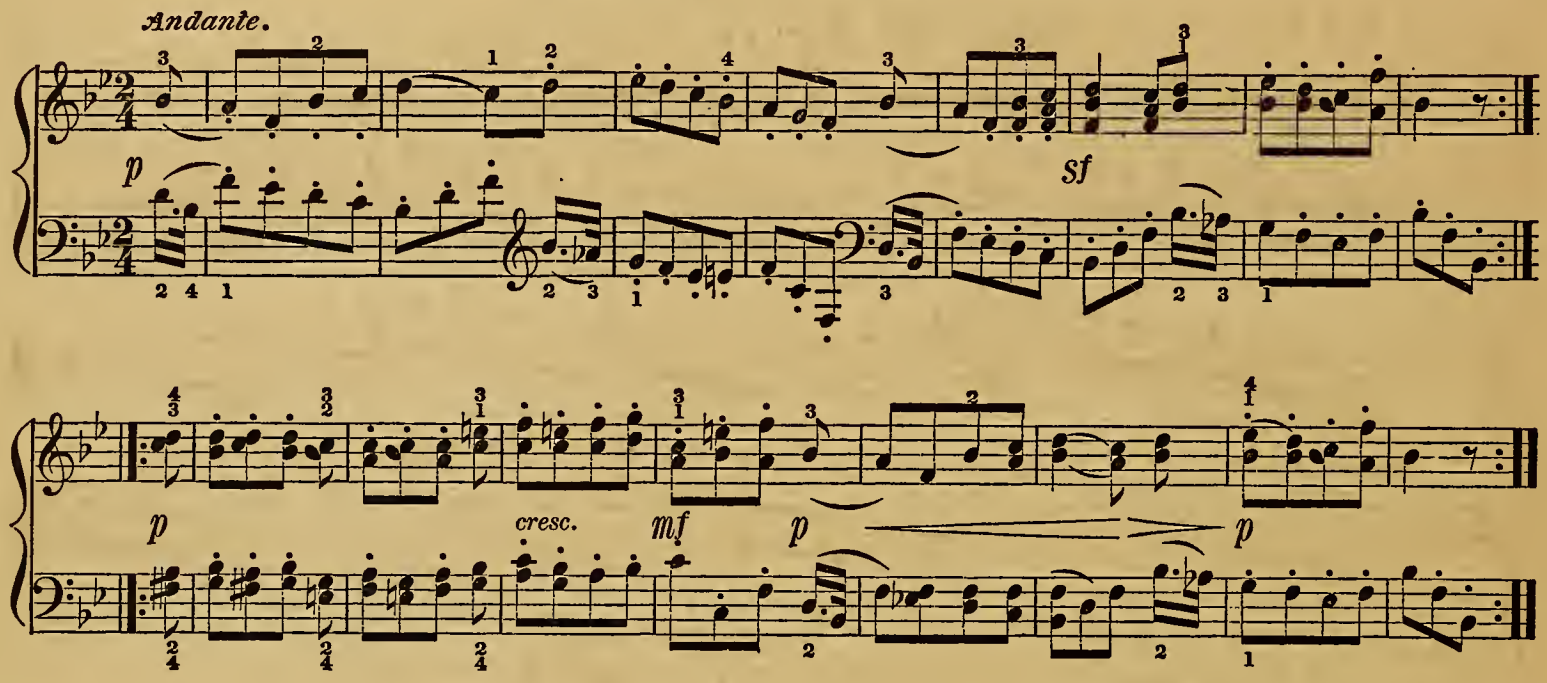
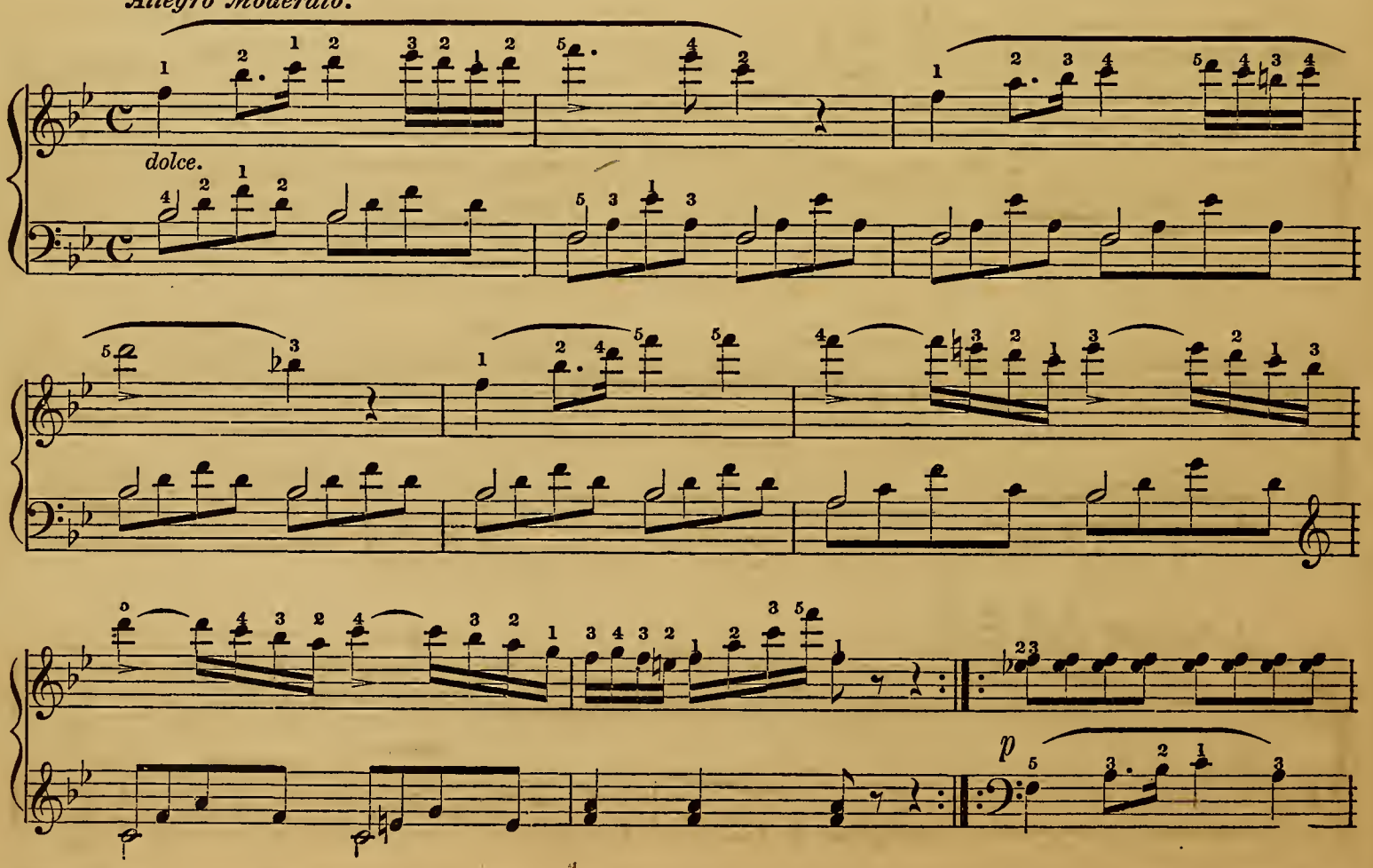
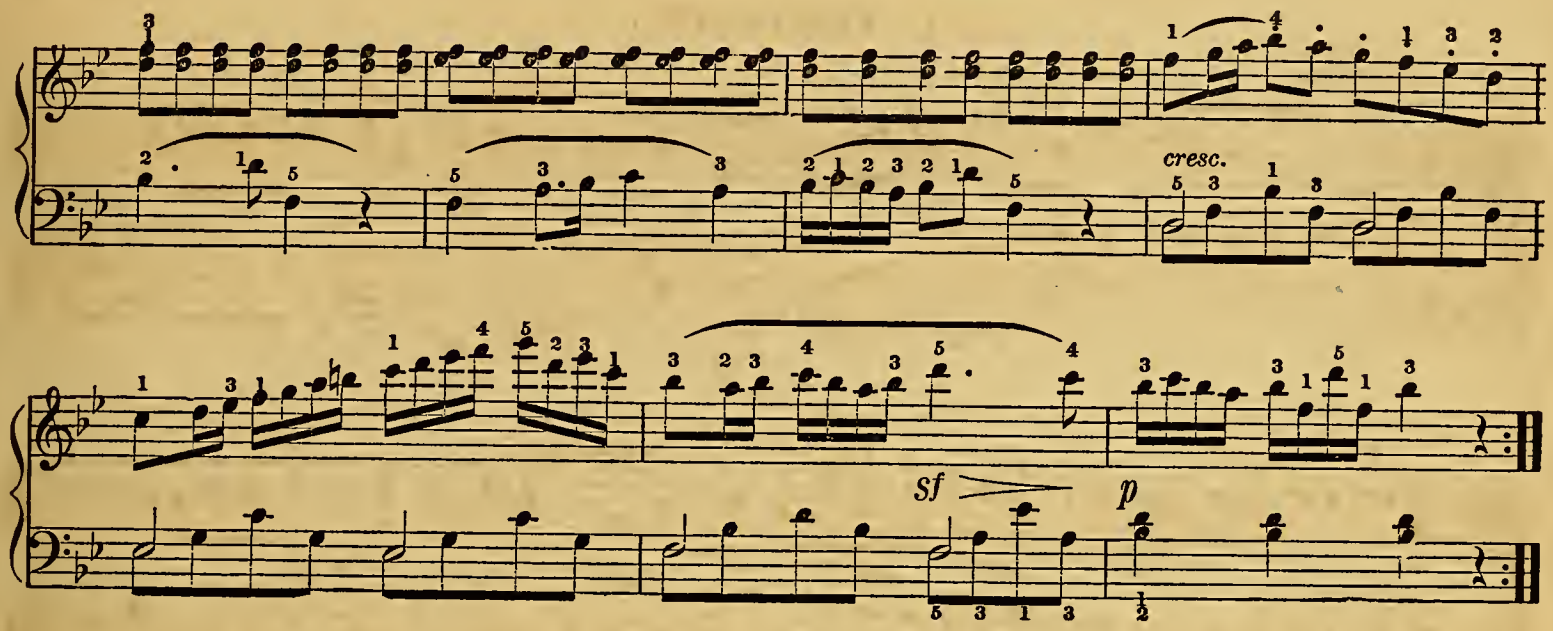


RECREATION. No. 2.

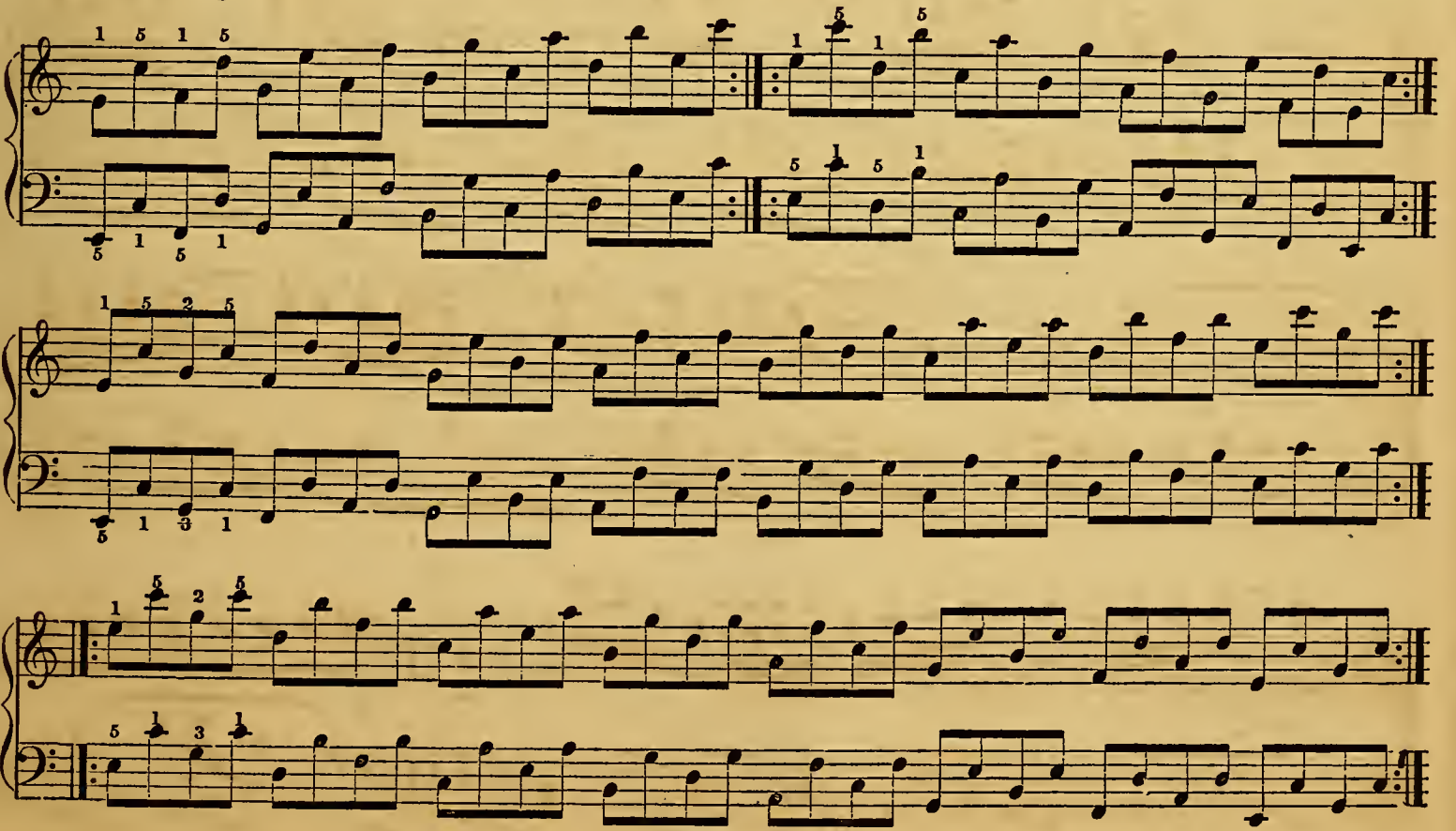




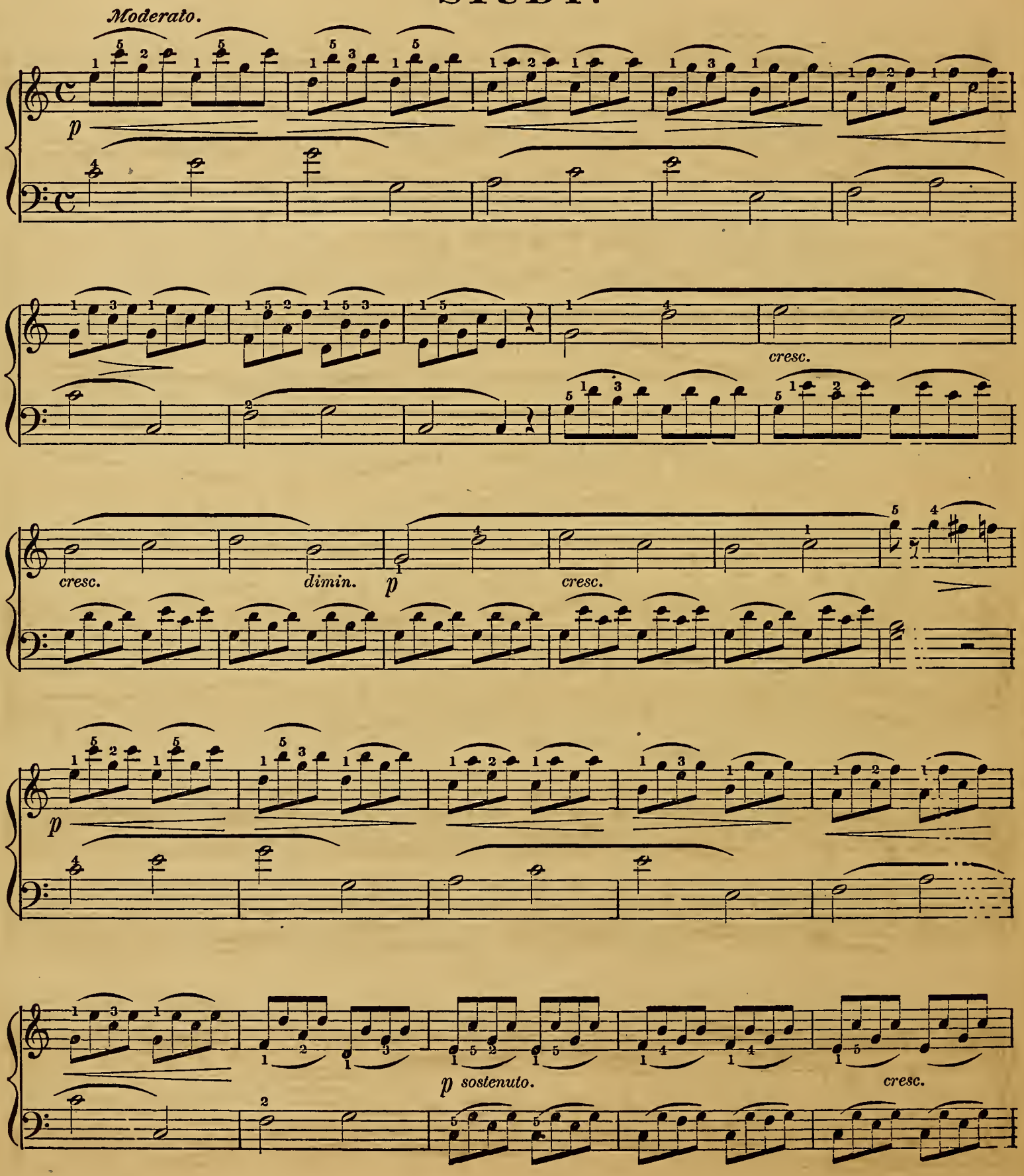
SEVENTEENTH LESSON.

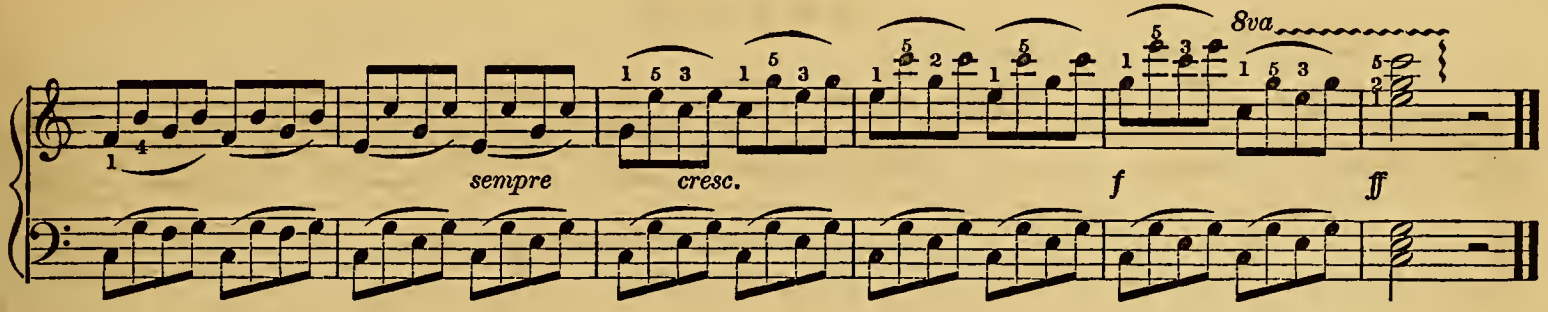
BROKEN SIXTHS.

These figures must be executed by moving the fingers only, and by sliding the hand gently forward without turning it.



STUDY.

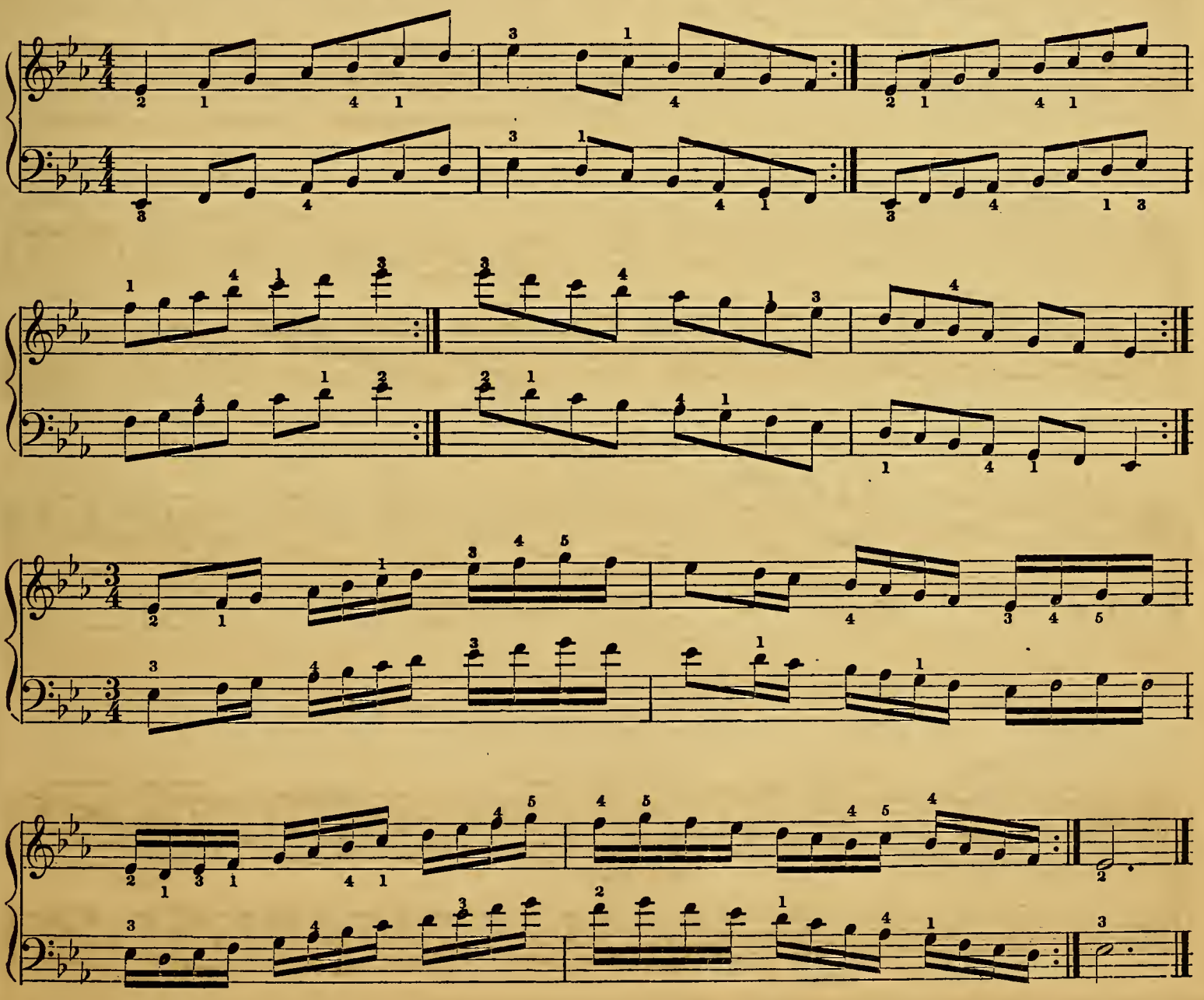




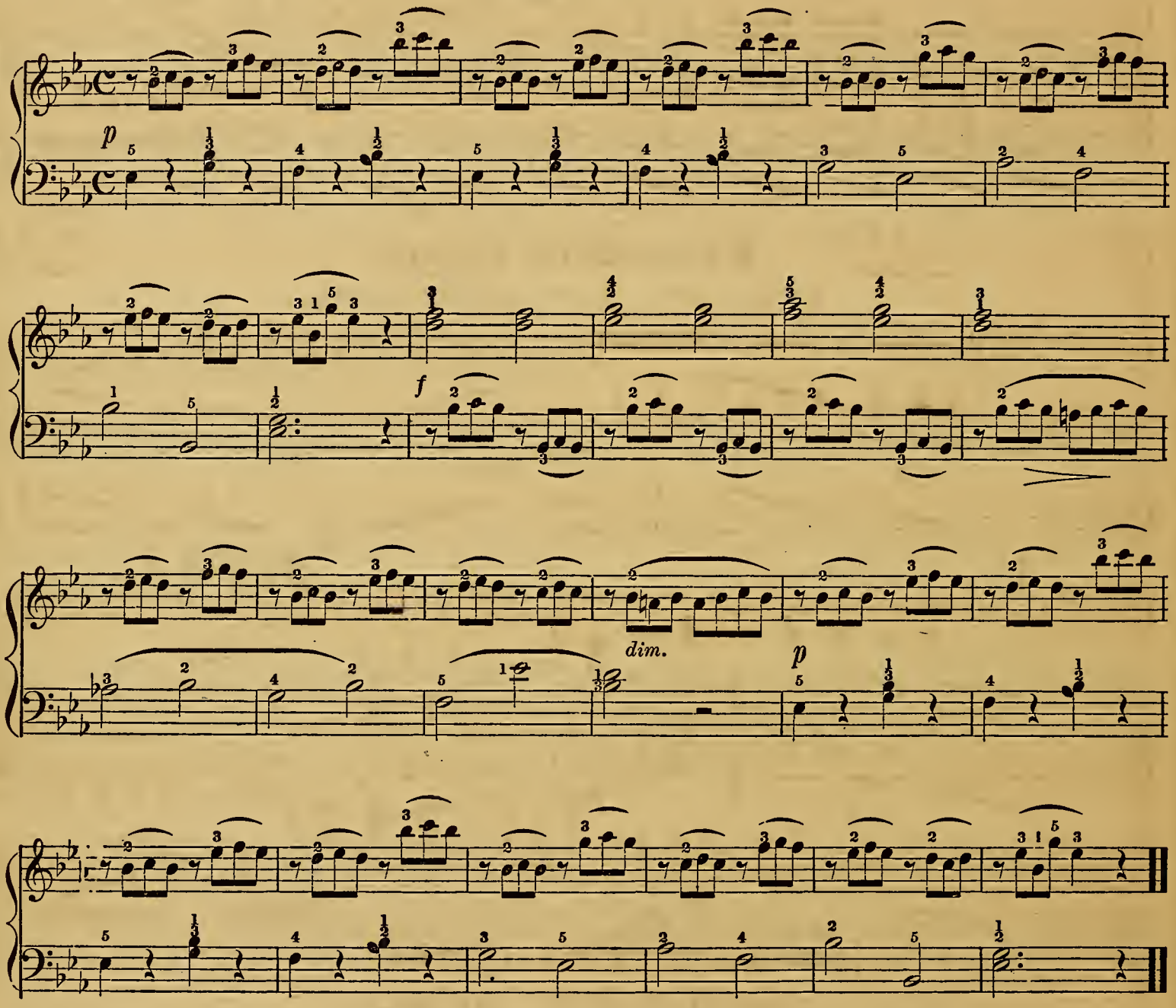
EIGHTEENTH LESSON.

SCALE OF E FLAT, THREE FLATS.

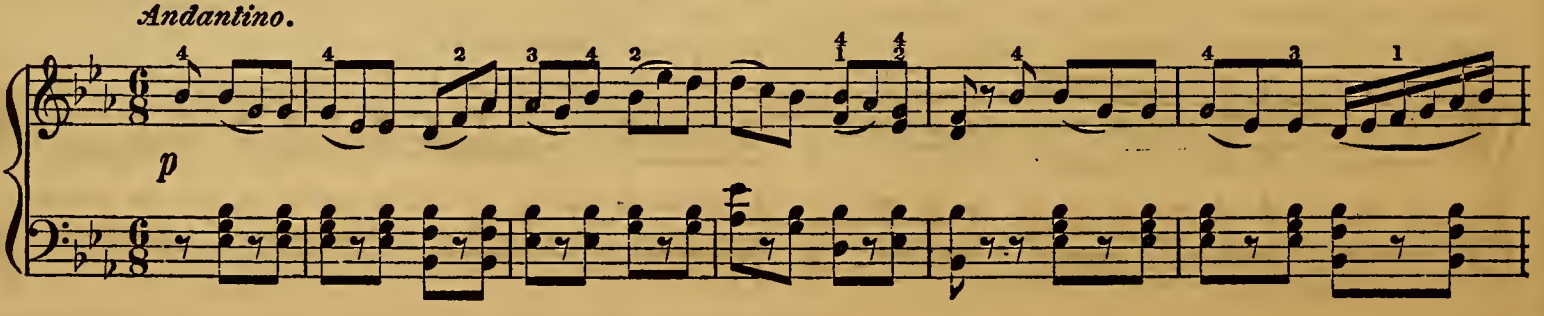
The first three flats are placed on B, E and A, A being the fourth of the scale.

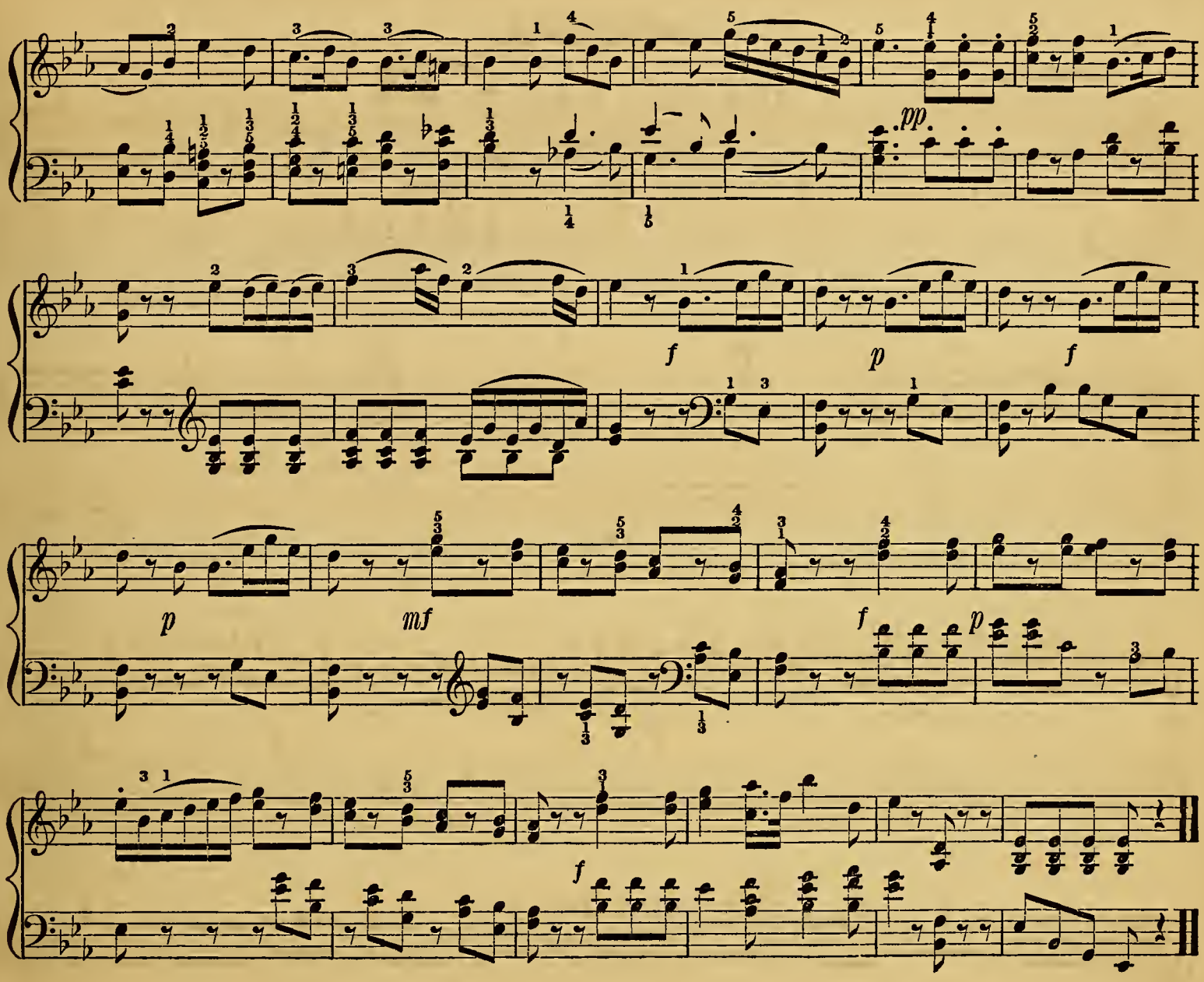


STUDY.



RECREATION.

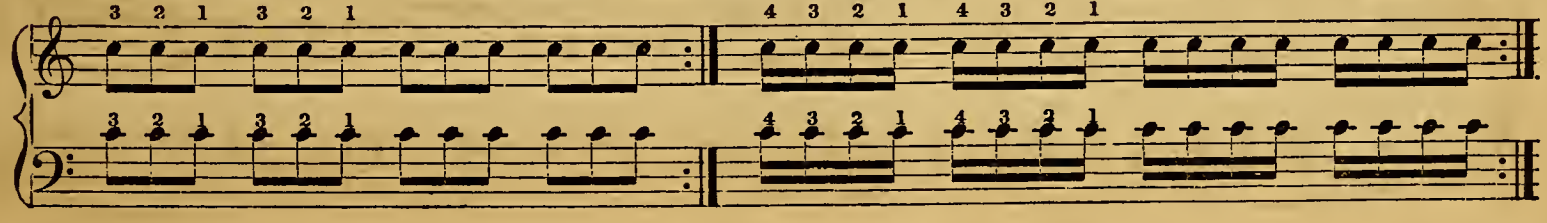




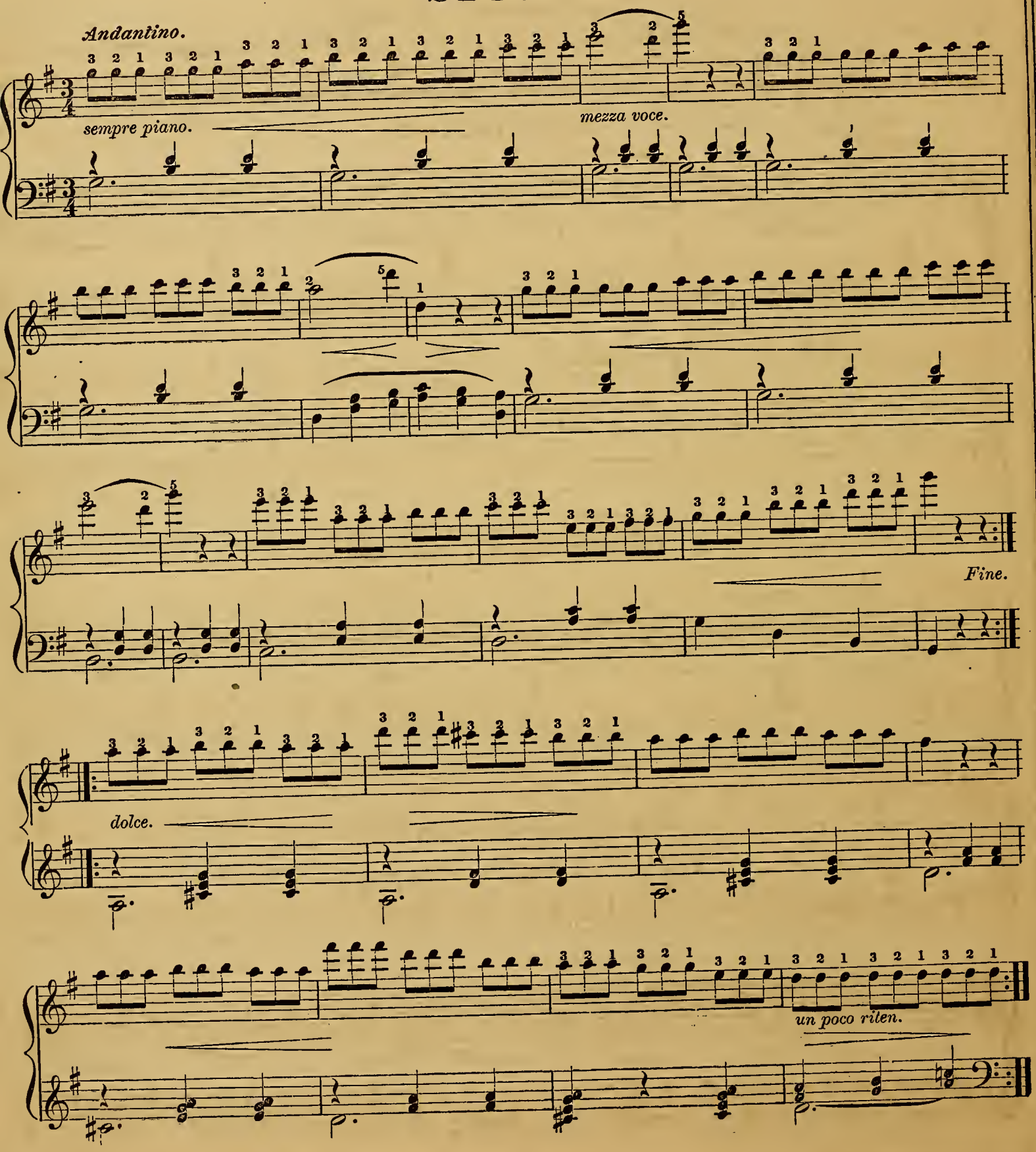
NINETEENTH LESSON.

REPEATING NOTES. (TREMOLO.)

Repeating notes, called *Tremolo*, are executed by a quick change of the second, third and fourth fingers upon one key. The fourth or third finger is placed upon the key, and after striking it, is quickly drawn away and contracted. When the remaining fingers have struck the key in succession, the fourth or third finger is placed again upon the next key and the same process is repeated.



STUDY.

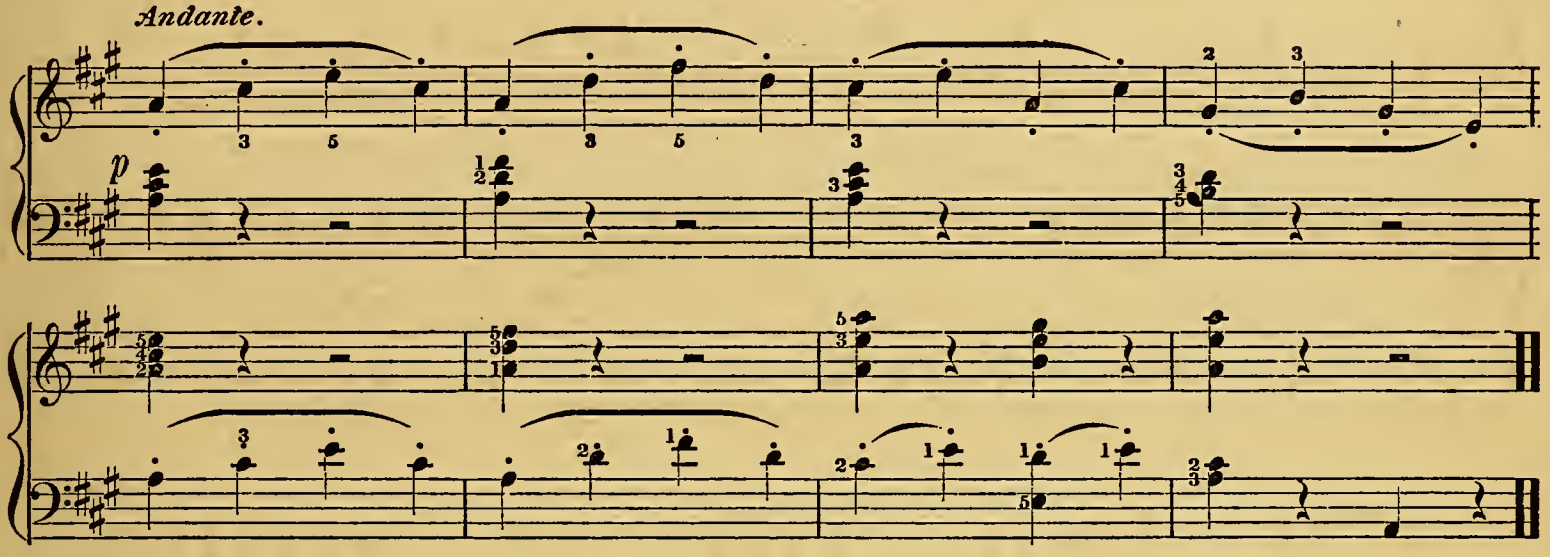


TWENTIETH LESSON.

PORTAMENTO TCUCH.

The *Portamento* is used when the notes are marked witn dots and a slur over them. The notes must receive a little less than their full value. They are executed by a pressure of the fingers, which must correspondingly increase with the power of the tone to be produced, raising the fore-arm slightly.

EXERCISE.



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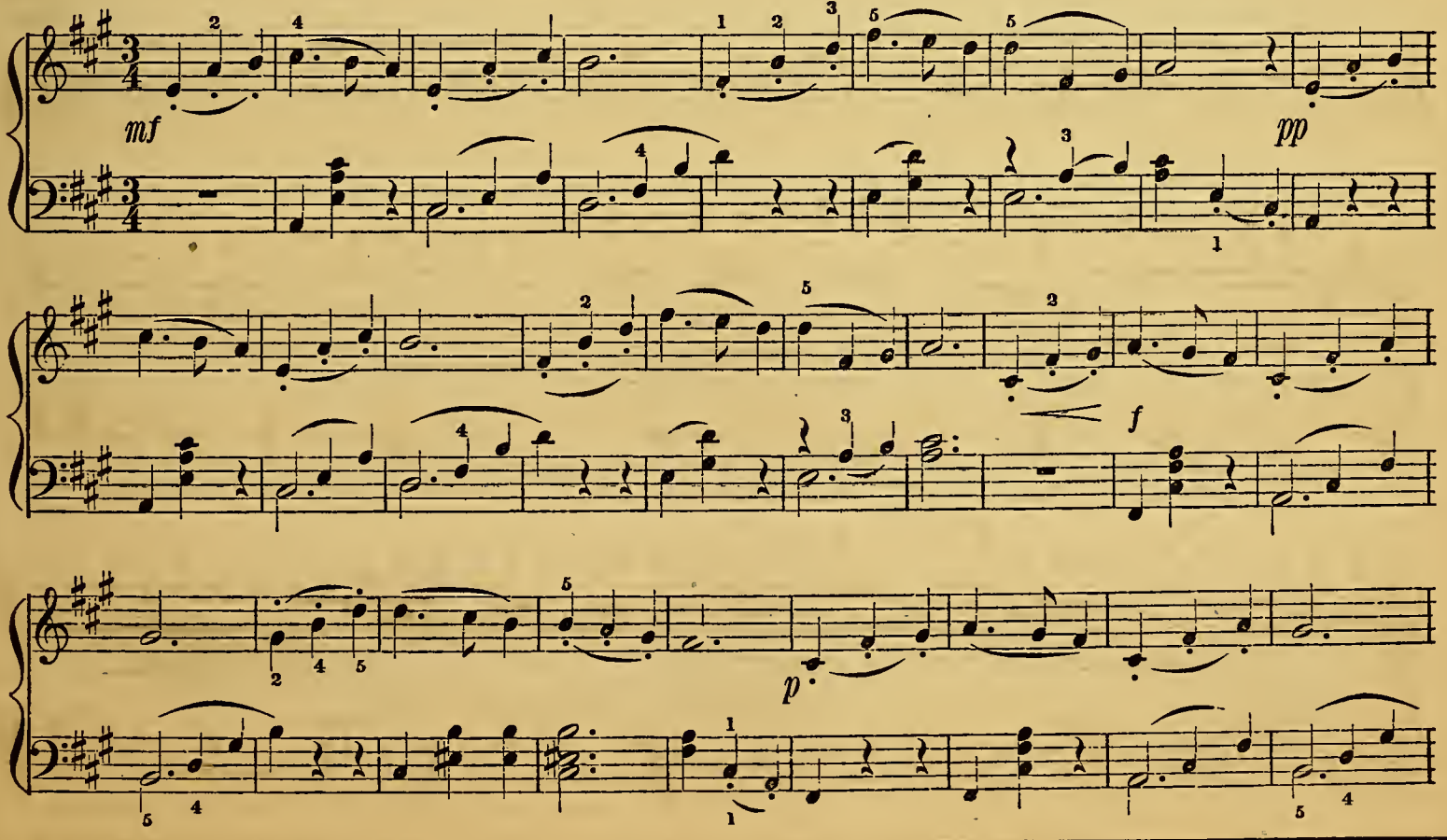
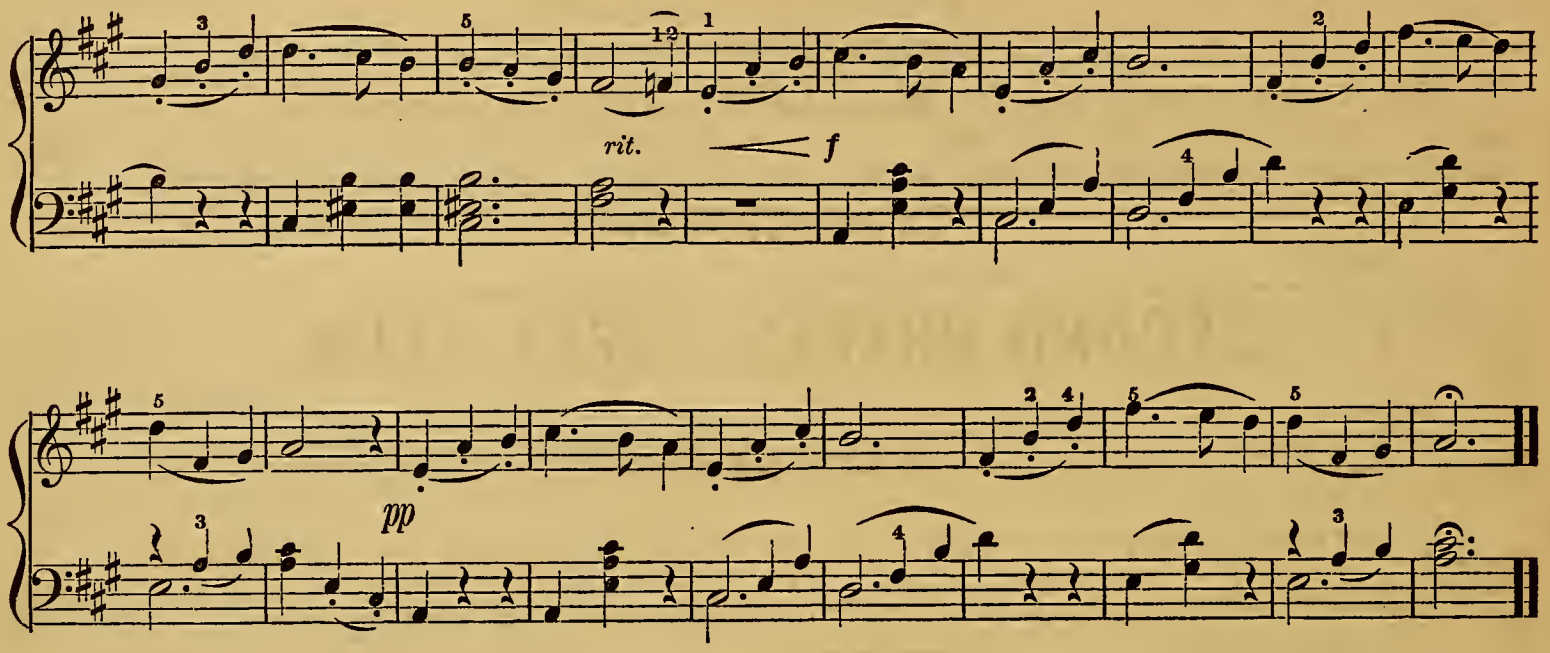
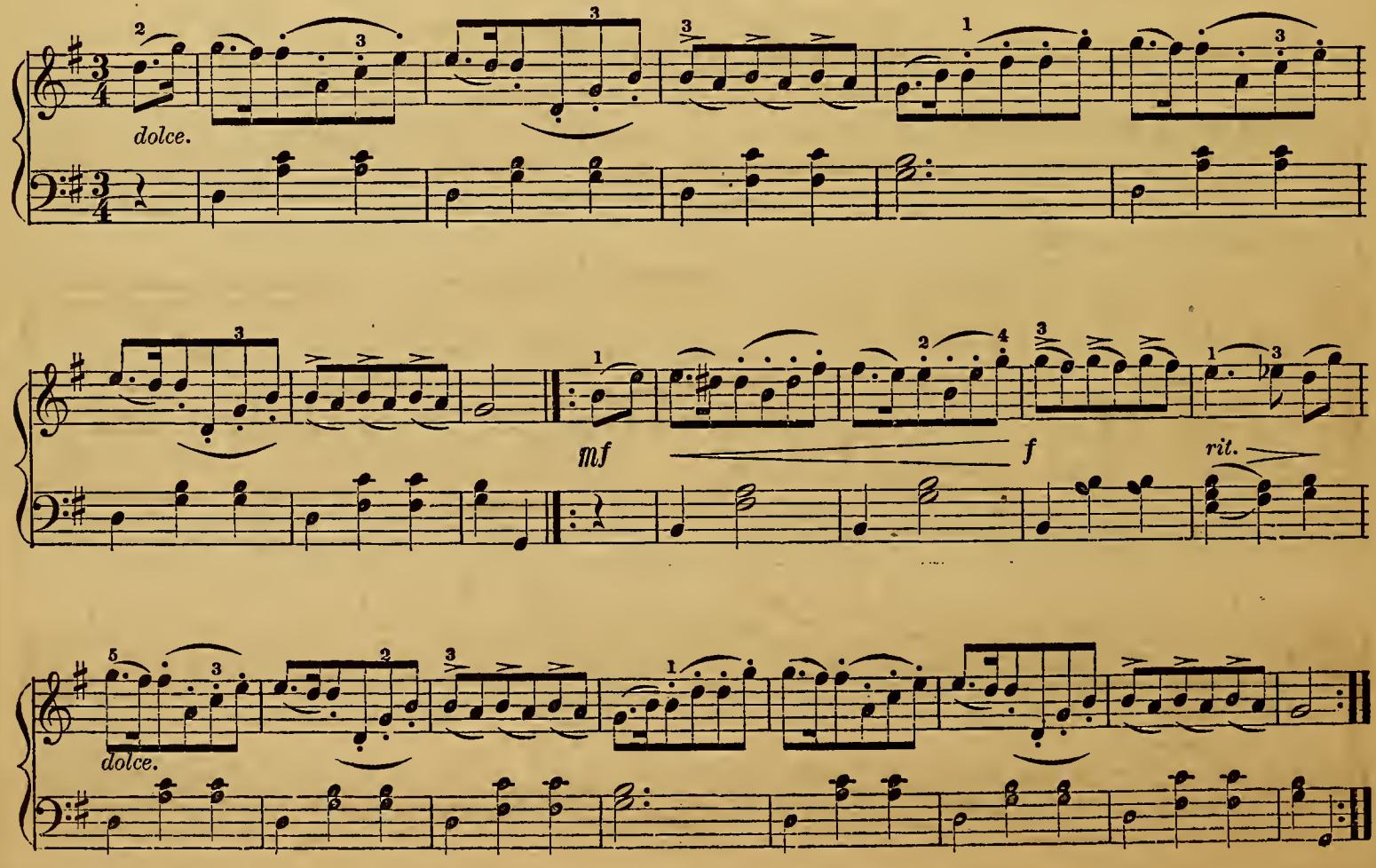




RECREATION. No. 2.



NEW ENGLAND CONSERVATORY METHOD.

PART II.

SECOND GRADE. FIRST TERM.

FIRST LESSON.

INTRODUCTION TO THE STUDY OF BROKEN CHORDS OR ARPEGGIOS.

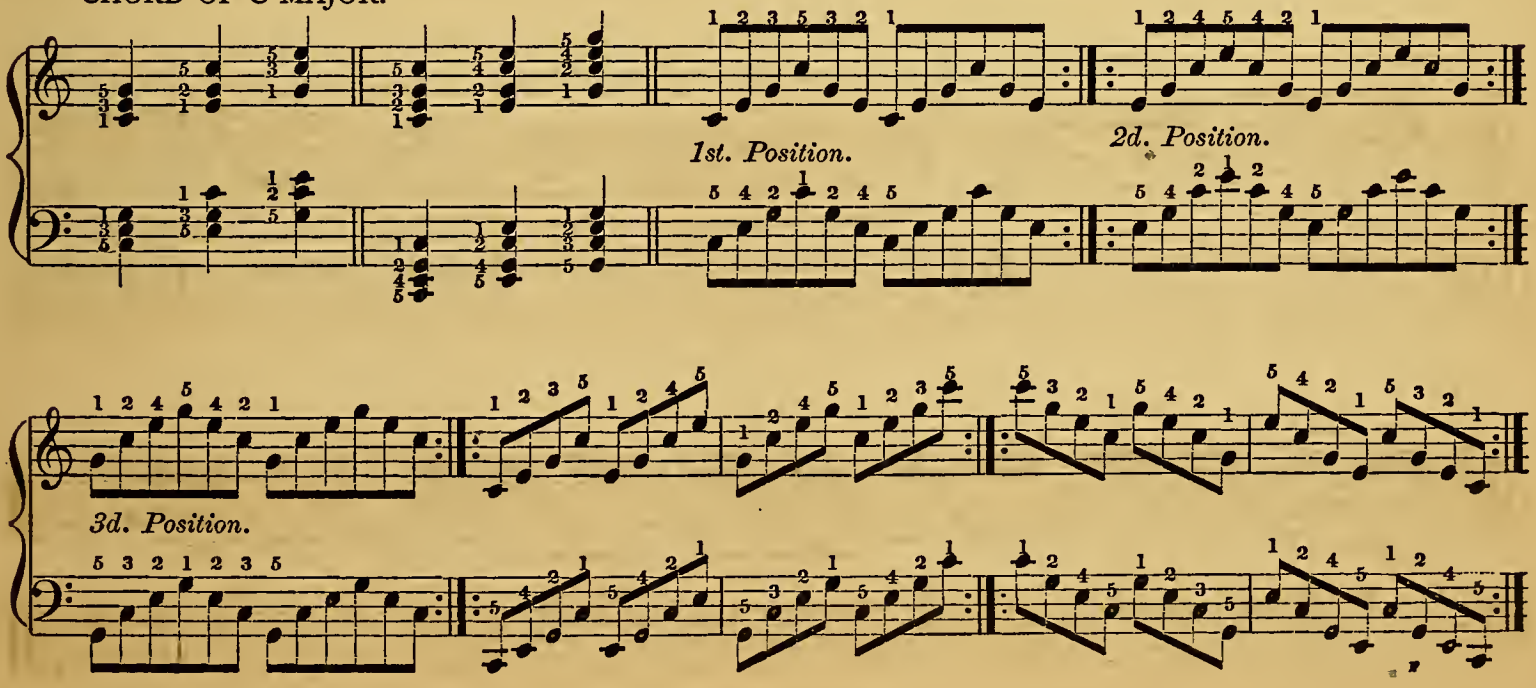
Rules.

1. The position of the hand is to be somewhat extended, as the broader span requires.
2. In playing Arpeggios, the fingers must be moved along easily, and the groups evenly connected.
3. Correct fingering must be well observed.

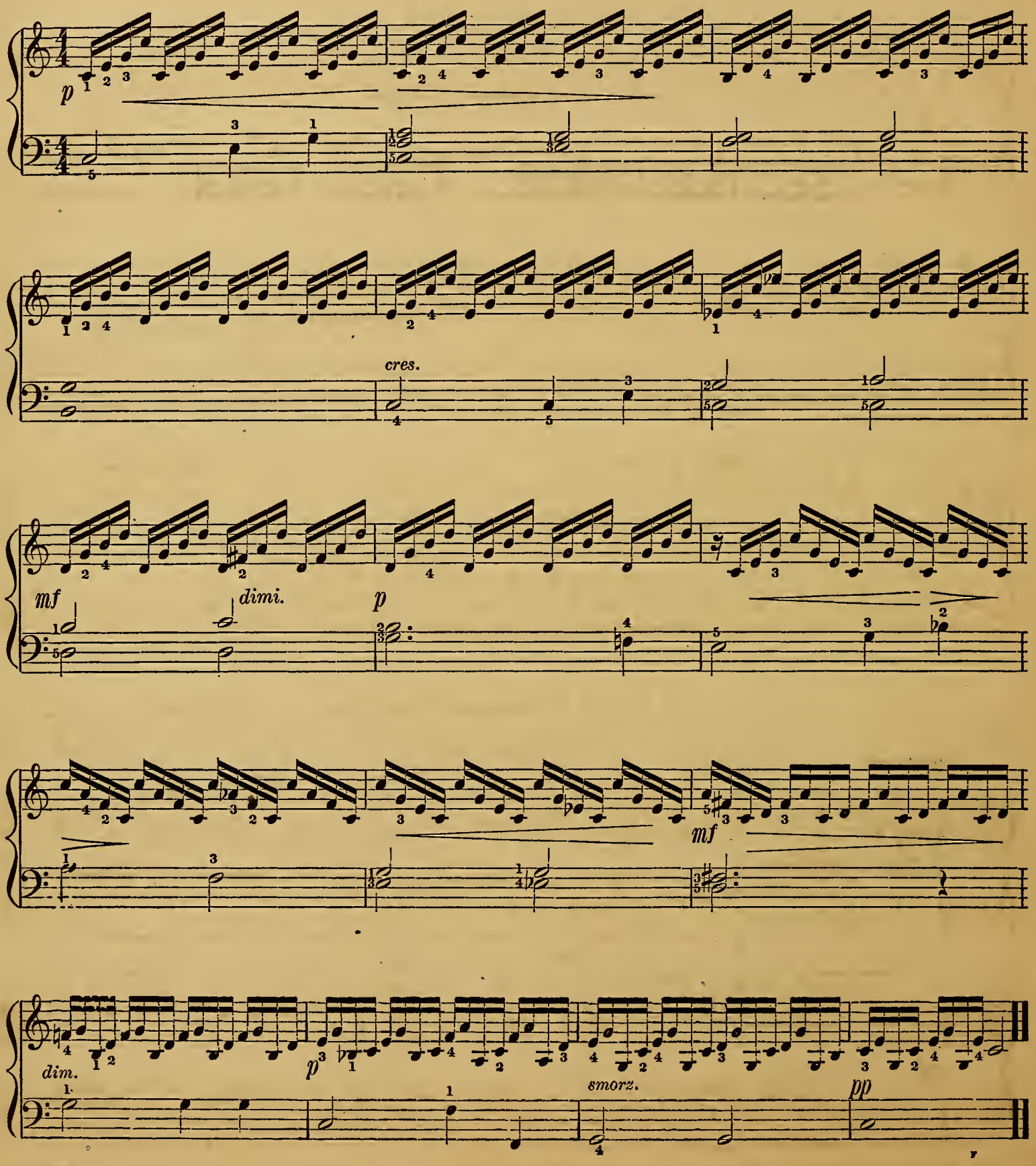
Three models for the fingering of the common chords, broken and unbroken, are given, viz.

1. *C major*, for all which have three white and three black keys, viz.
   G, F, and F♯ major, A, E, D, and E♭ minor.
2. *D major*, for all which have one black key, (*B♭ major and B minor excepted.*)
   A and E major; G, C, and F minor.
3. *E♭ major*, for all which have two black keys, (*B major and B♭ minor excepted.*)
   A♭ and D♭ major; F♯, C♯, and G♯ minor.

CHORD OF C MAJOR.

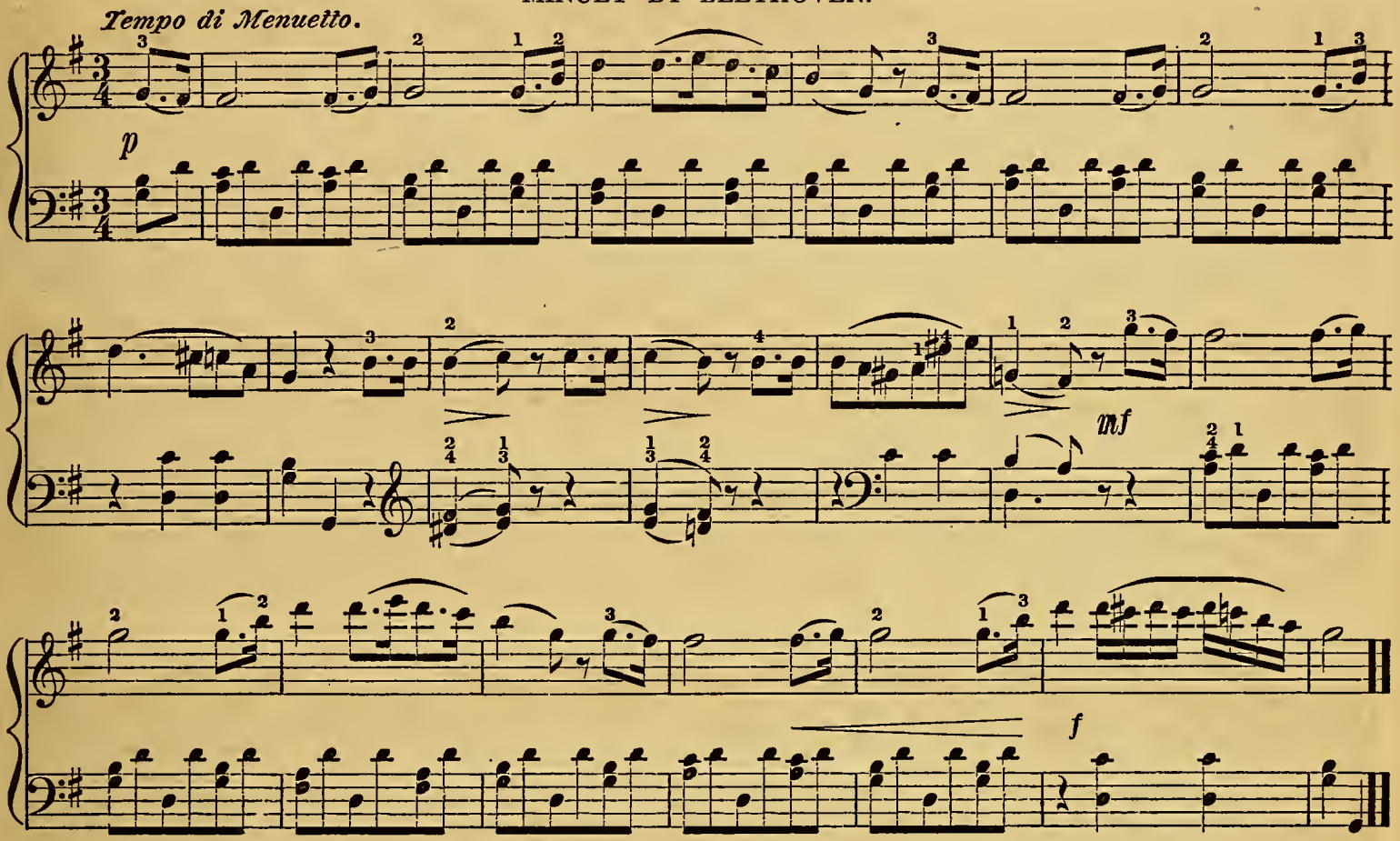


STUDY.



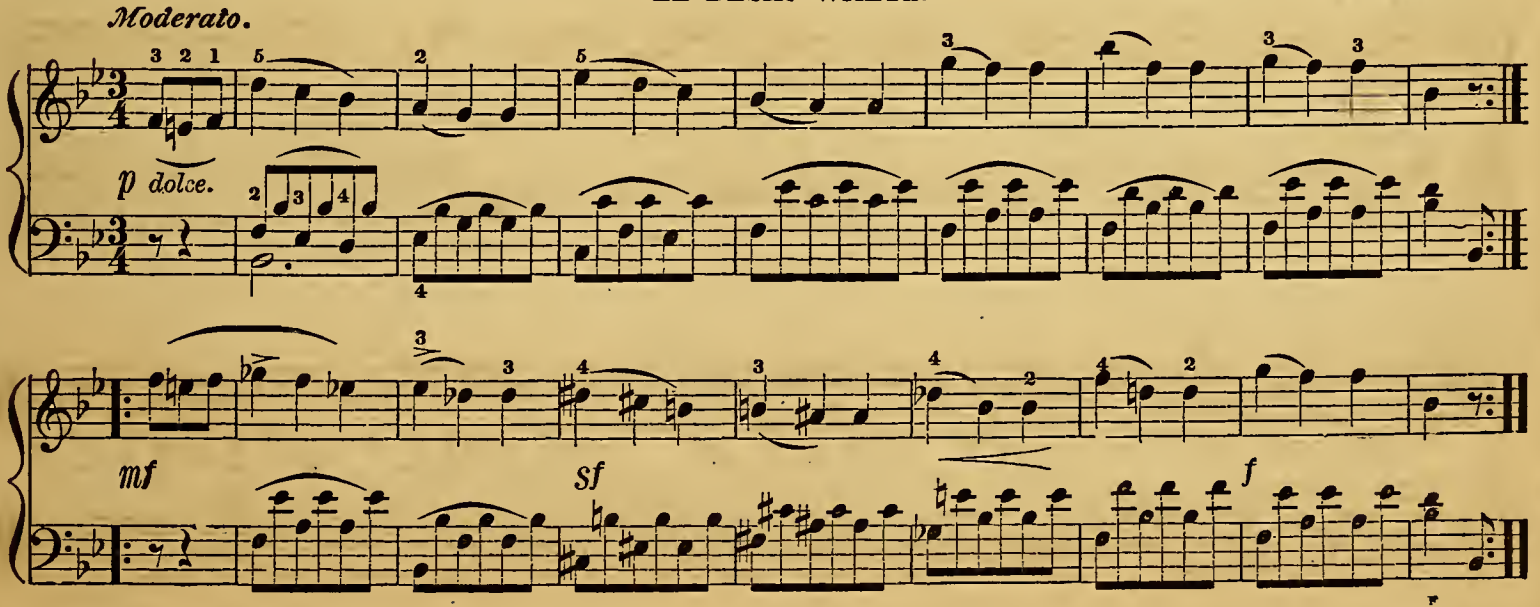
RECREATION. No. 1.

MINUET BY BEETHOVEN.



RECREATION. No. 2.

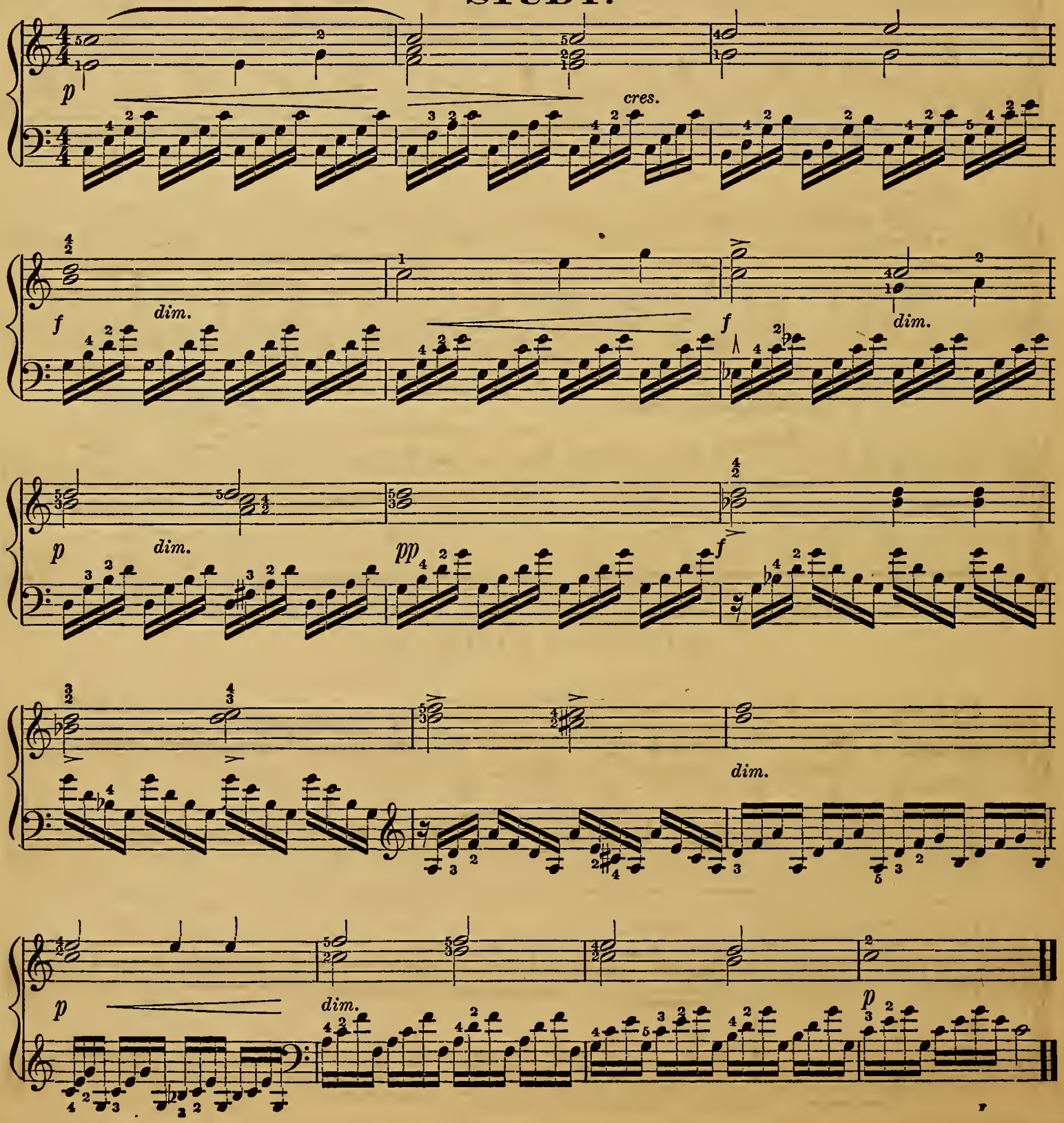
LE DESIR WALTZ. SCHUBERT.



SECOND LESSON.

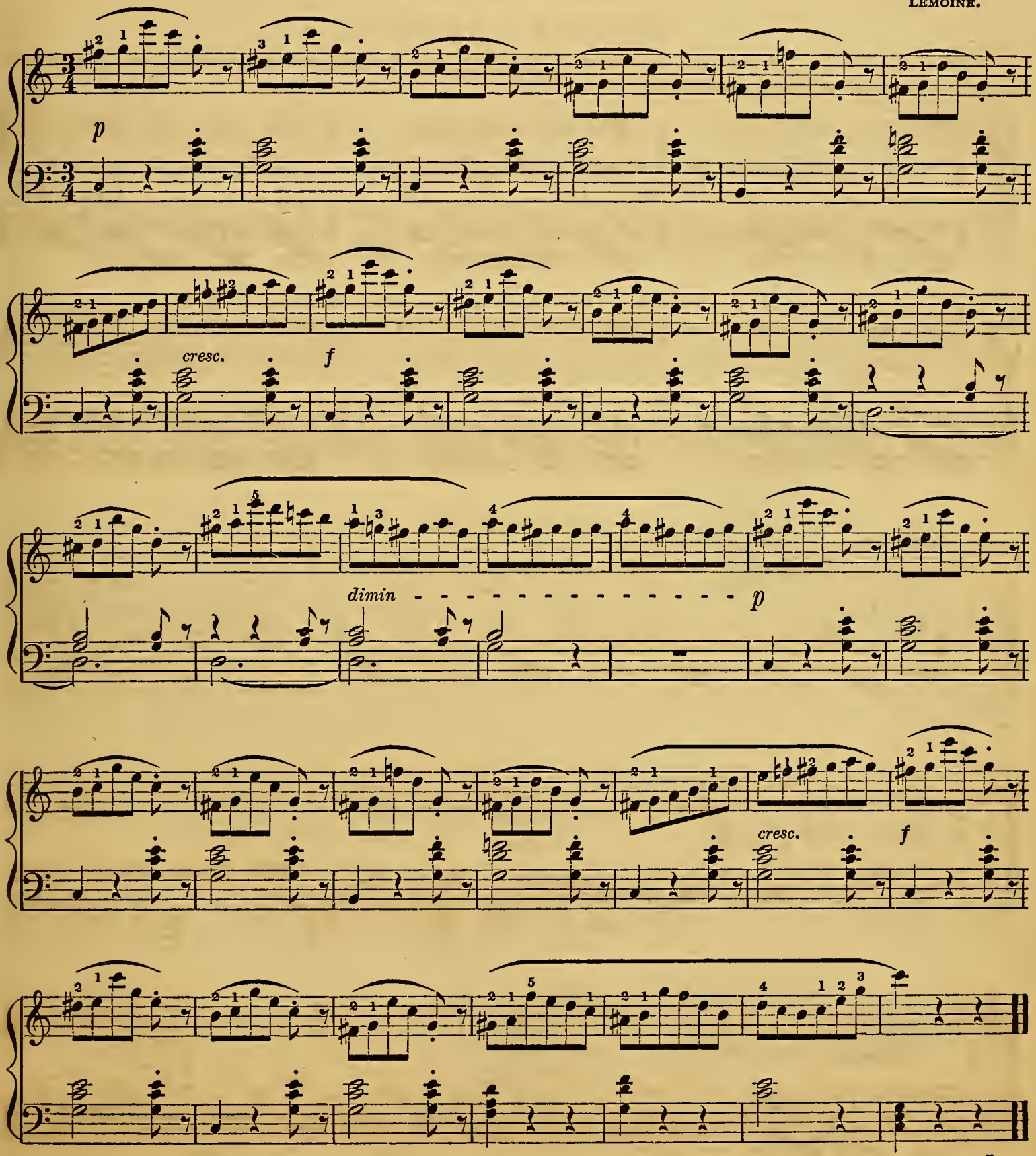
ARPEGGIOS, CONTINUED.

STUDY.



RECREATION.

LEMOINE.

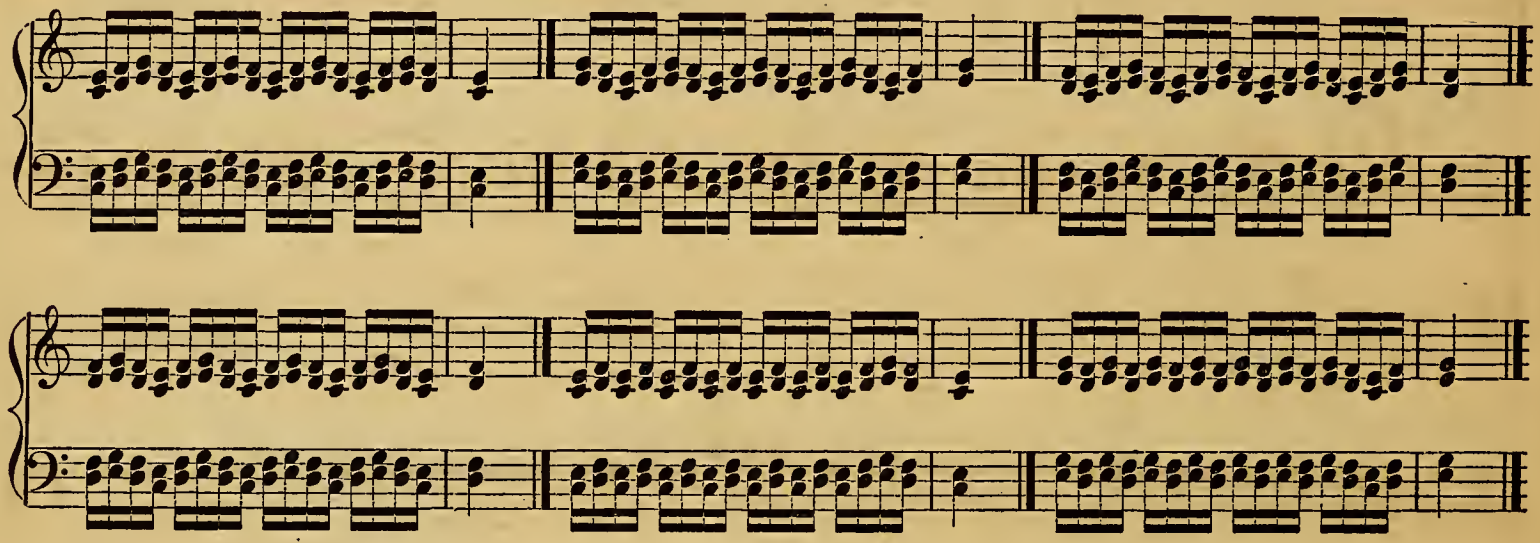


THIRD LESSON.

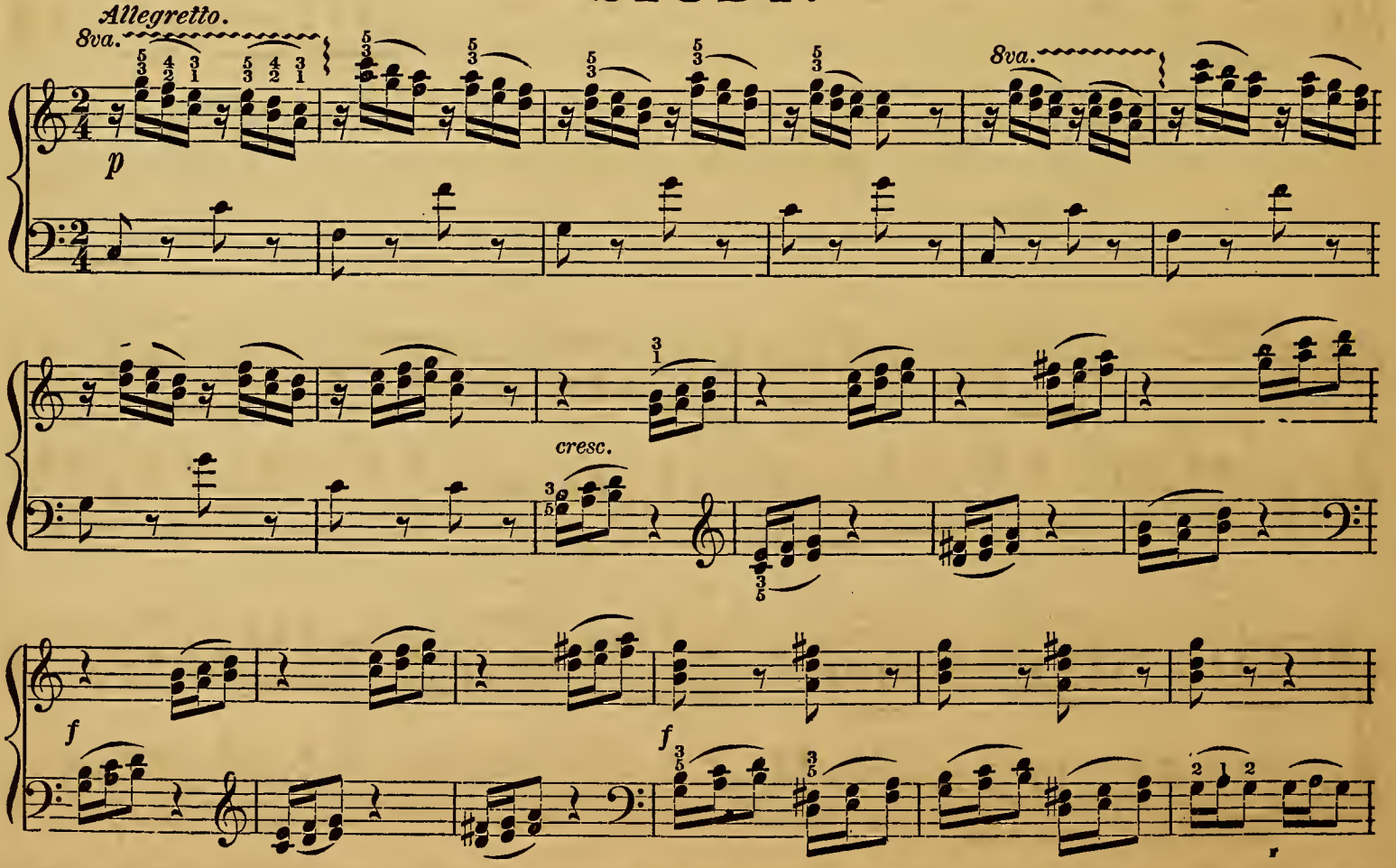
DOUBLE THIRDS.

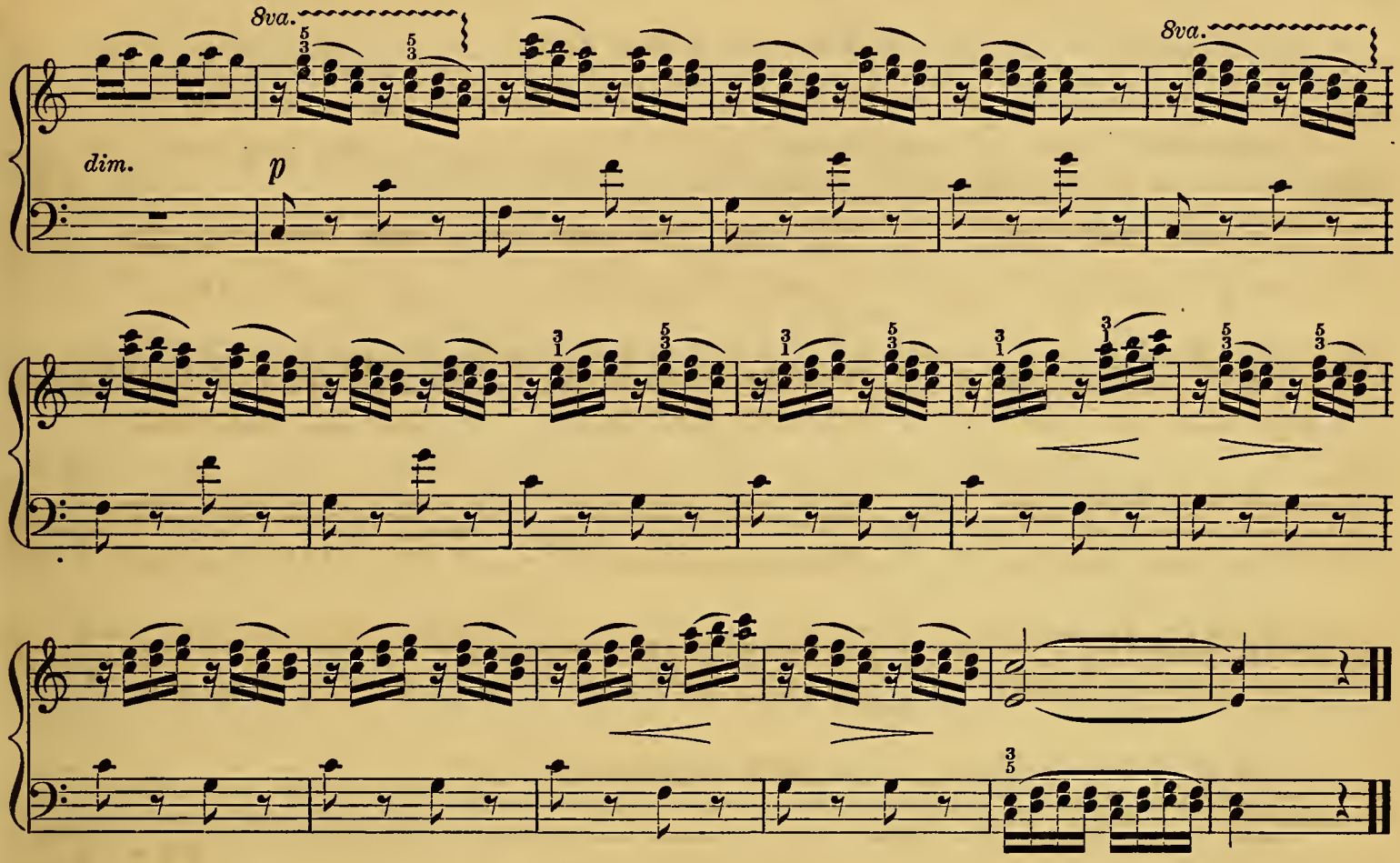
Rule:

In the practice of thirds, the two fingers must be raised equally high, and strike their keys at the same instant, without the slightest perceptible interval of time.



STUDY.

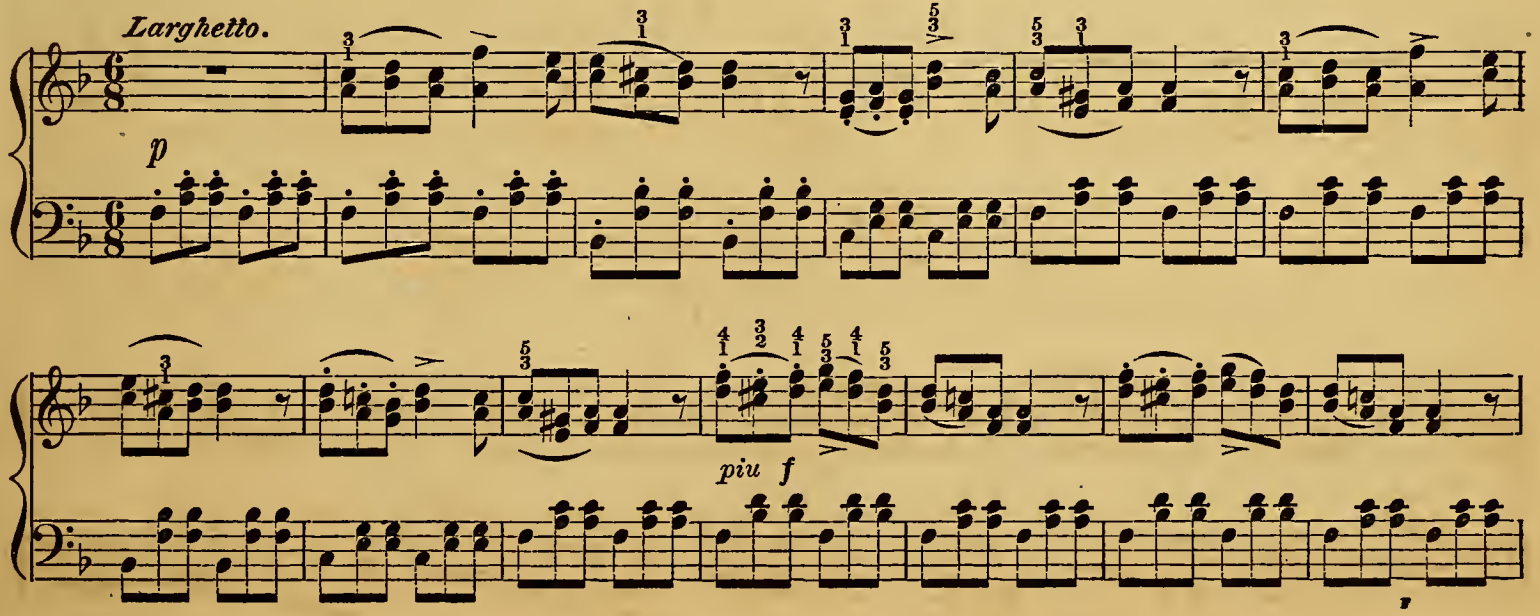


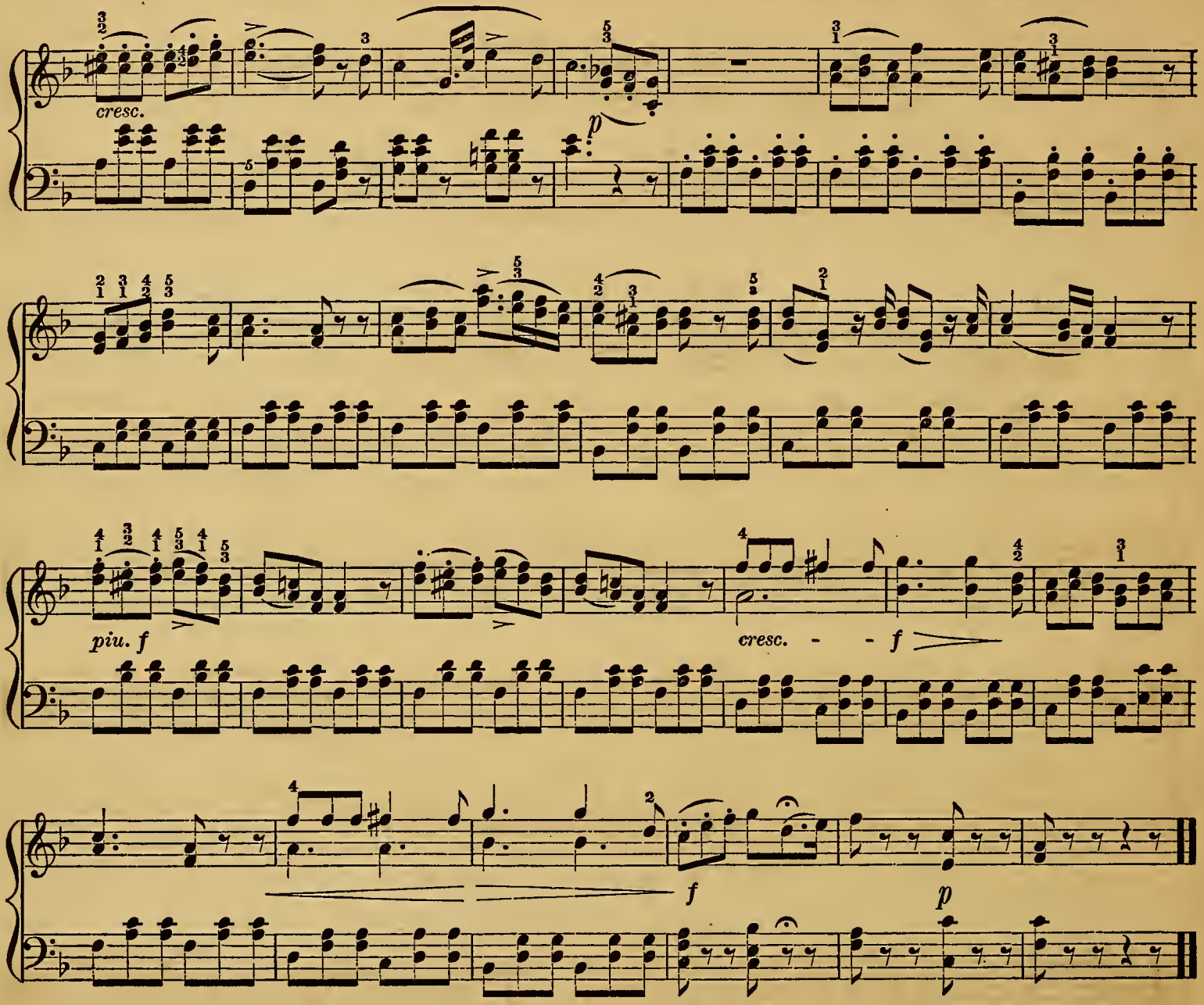


FOURTH LESSON.

RECREATION.

DUETT FROM LUCREZIA BORGIA.

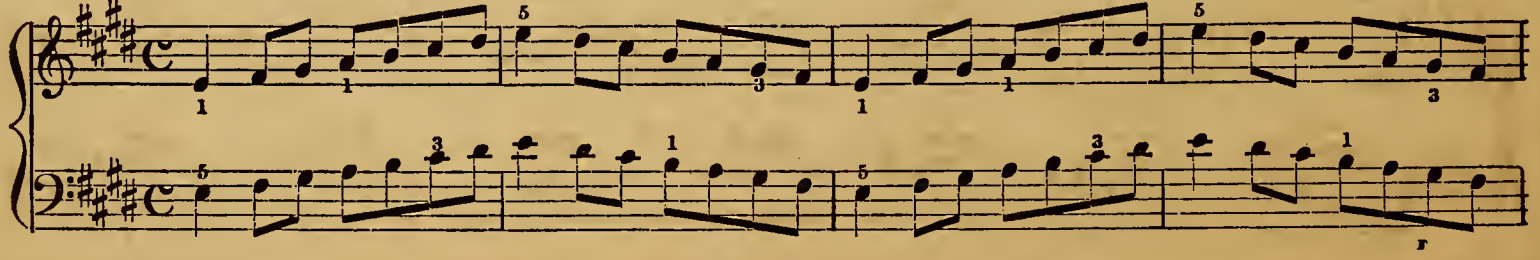


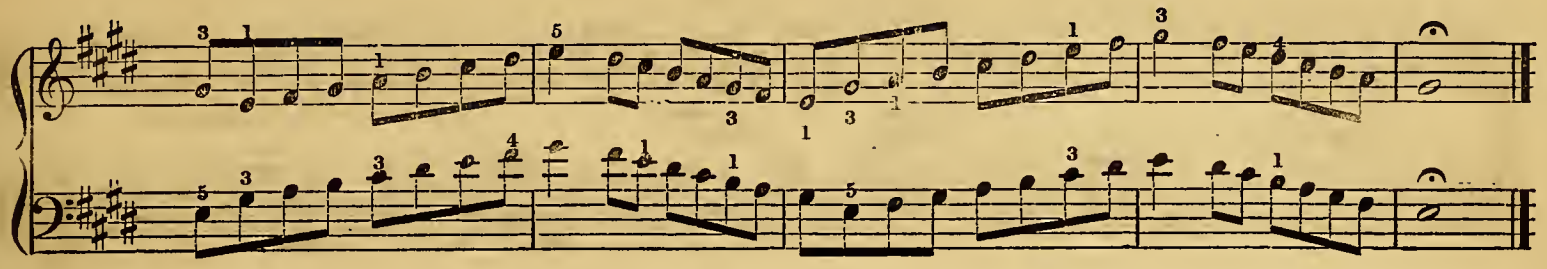


FIFTH LESSON.

SCALE OF E MAJOR. FOUR SHARPS.

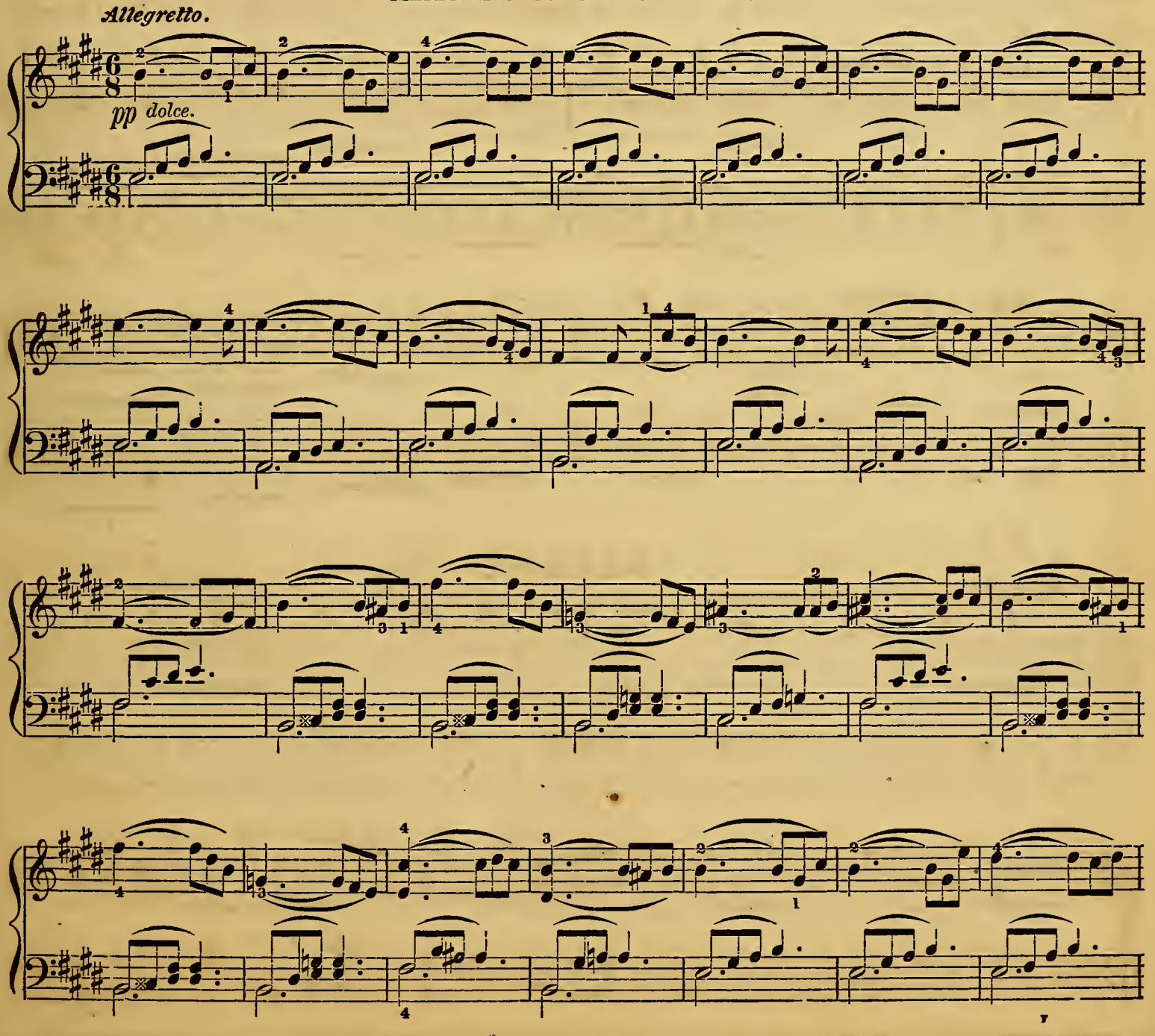
The first four sharps are placed on F, C, G, and D; the new sharp is the seventh note of the scale.

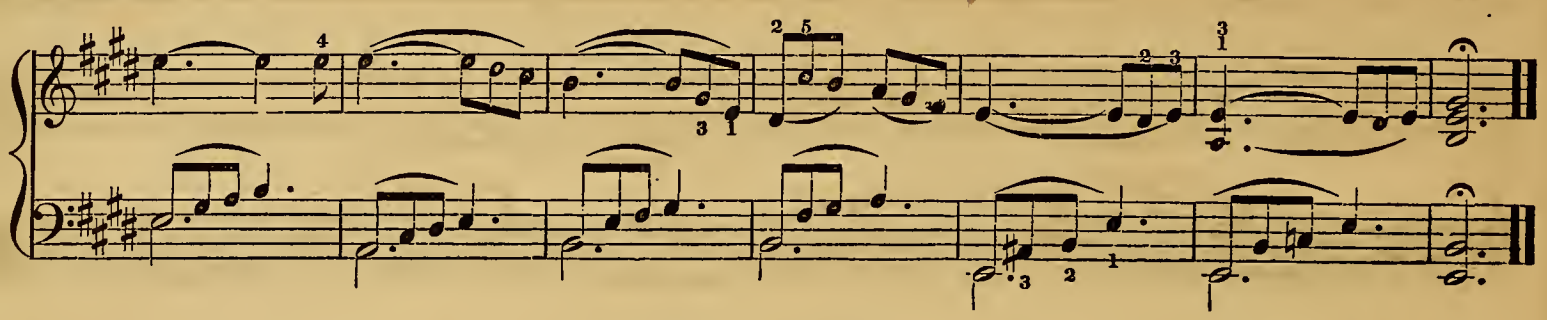




RECREATION.

MERMAID'S SONG FROM OBERON.



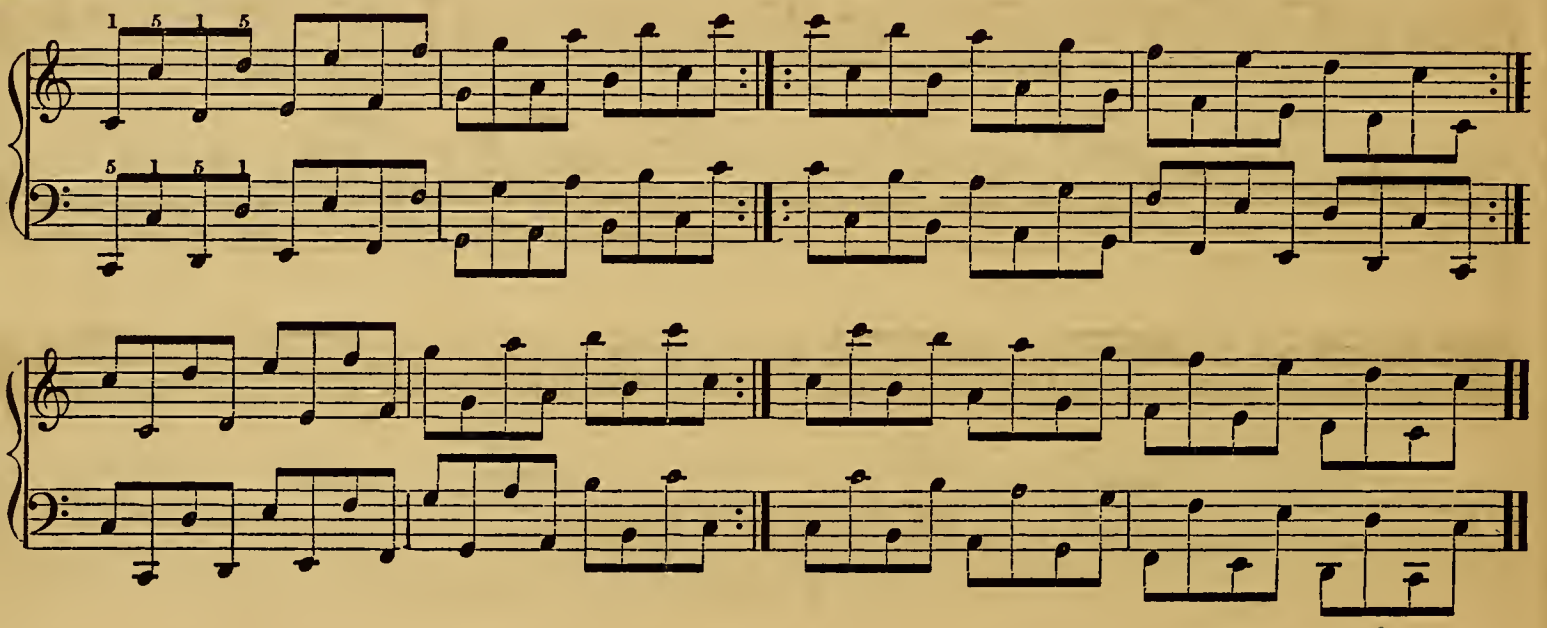


SIXTH LESSON.

BROKEN OCTAVES.

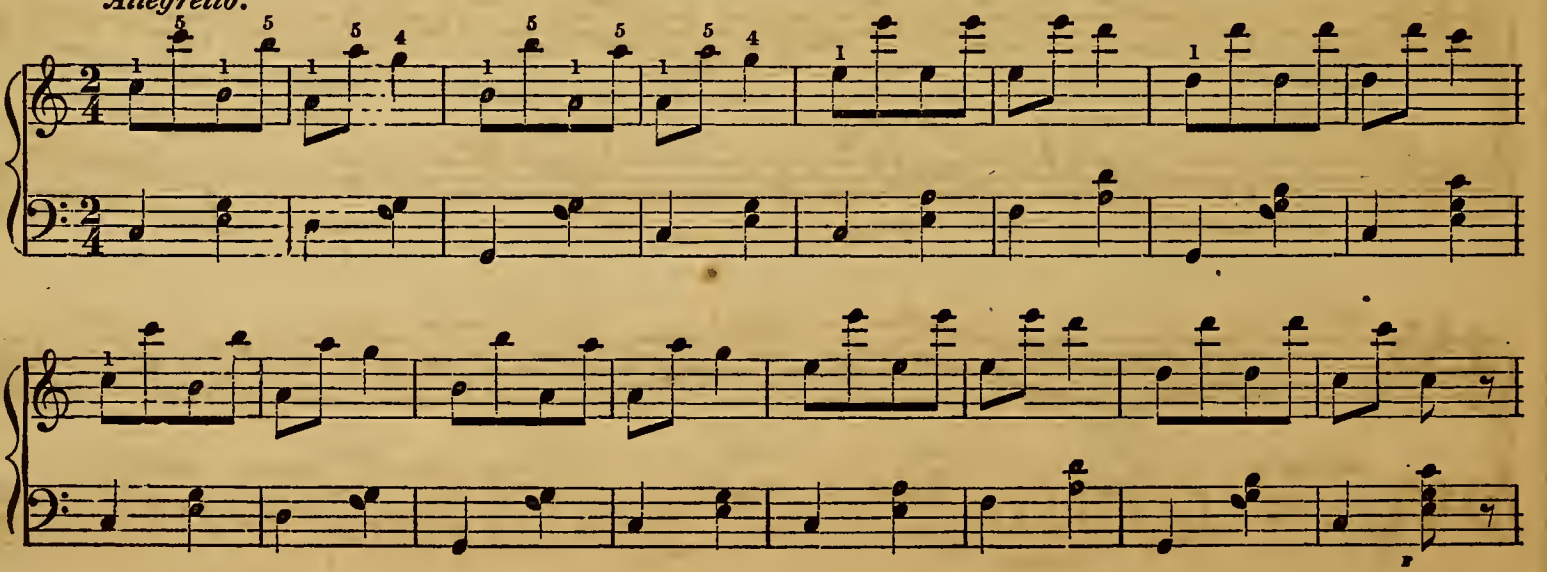
Rule:

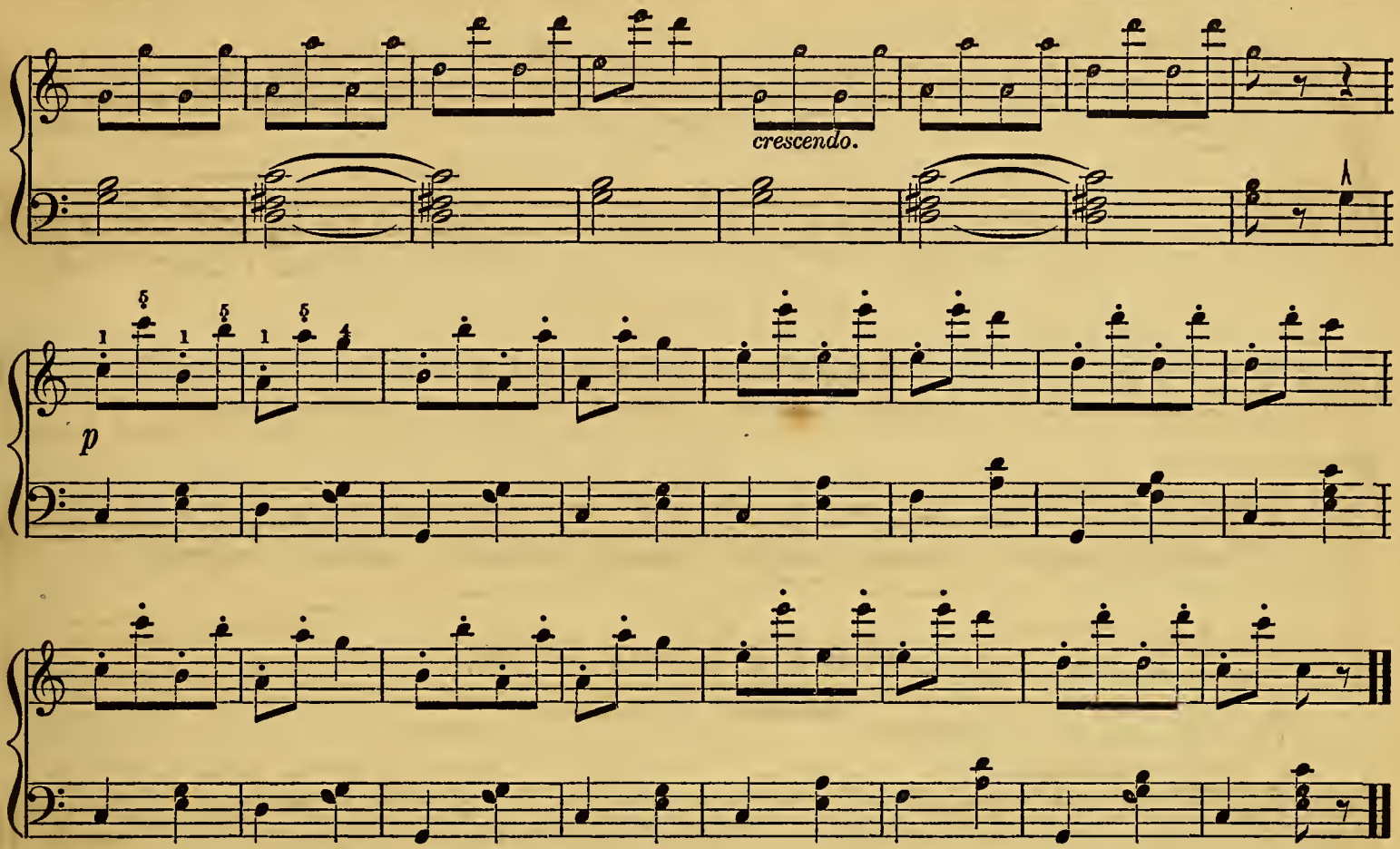
These figures must be executed by moving the fingers only, and by gently sliding the hand forward, without turning it.



STUDY.

Allegretto.

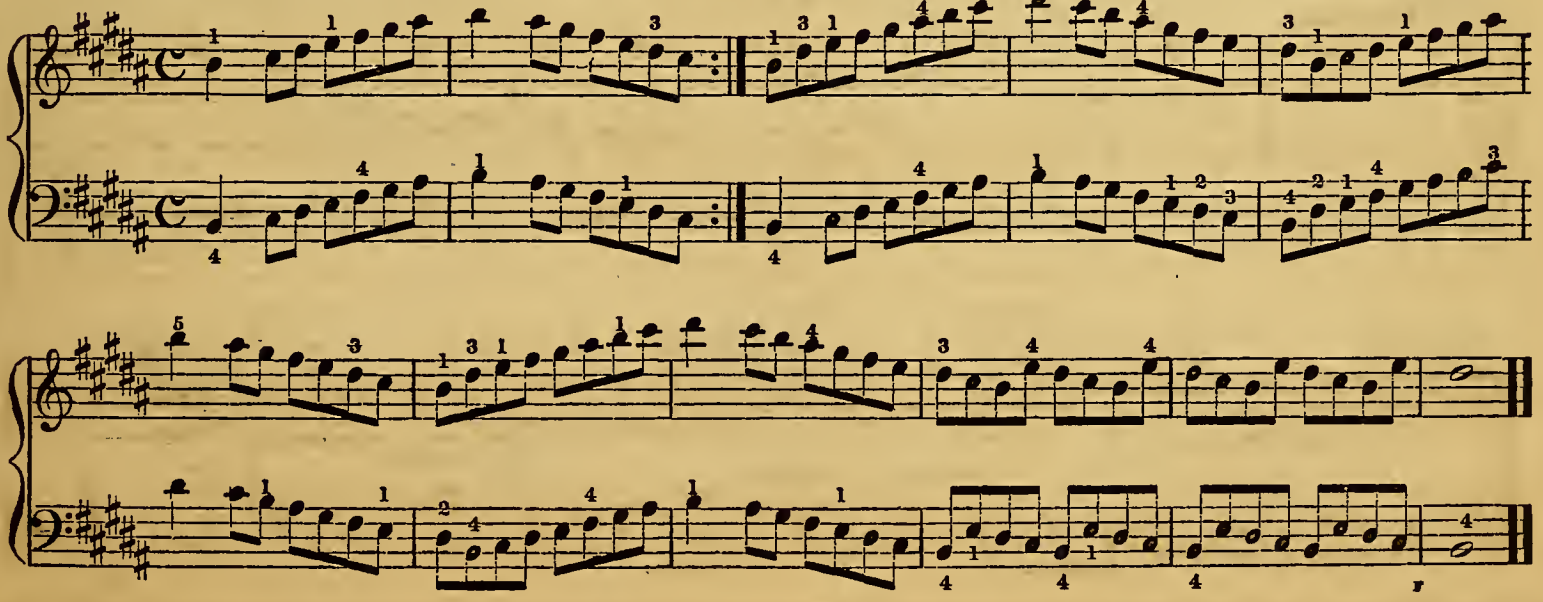


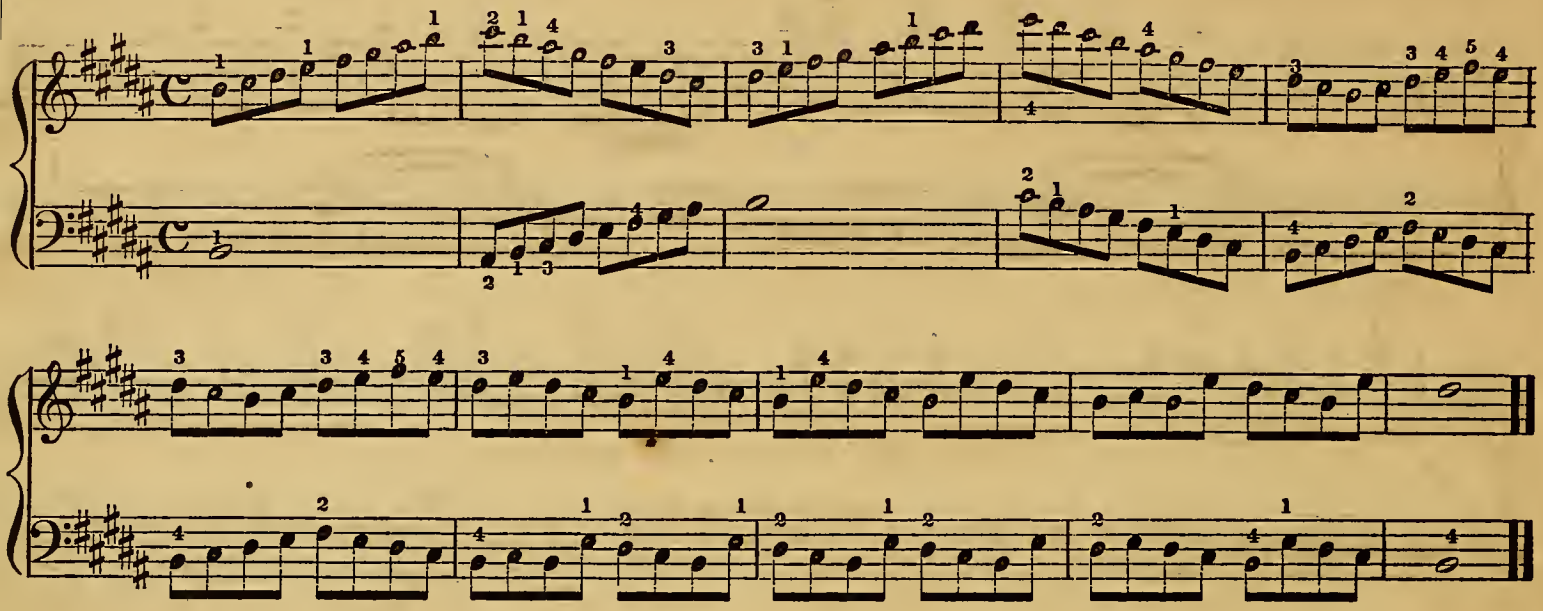


SEVENTH LESSON.

SCALE OF B MAJOR. FIVE SHARPS.

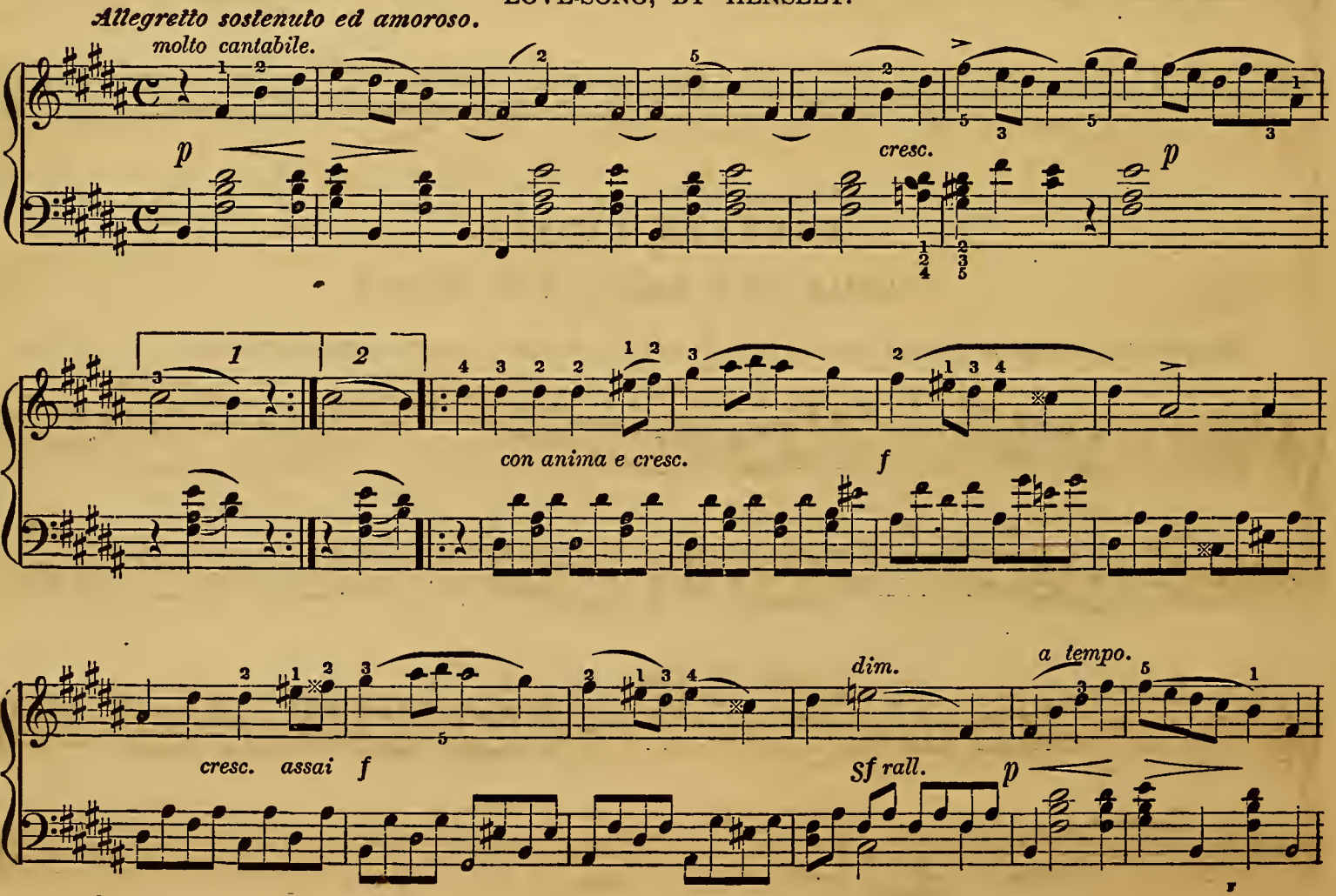
The first five sharps are placed on F, C, G, D and A; the new sharp is the seventh note of the scale.

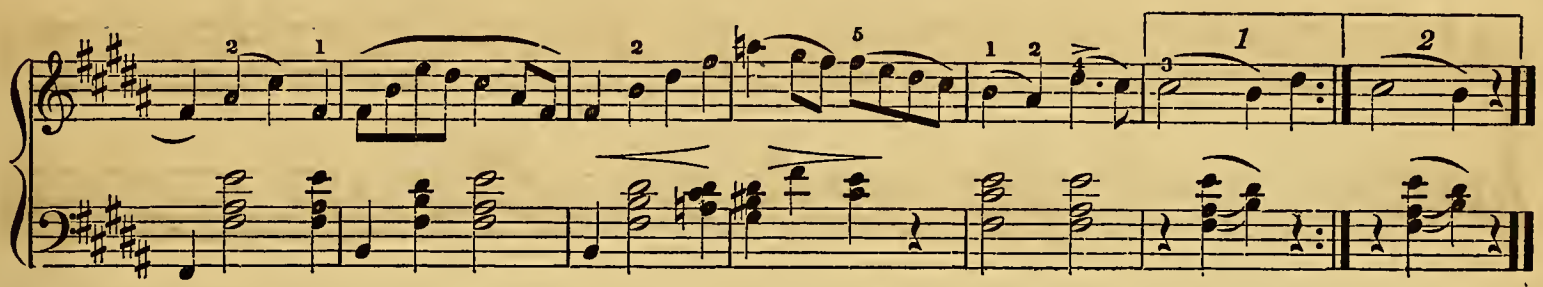




RECREATION.

LOVE-SONG, BY HENSELT.

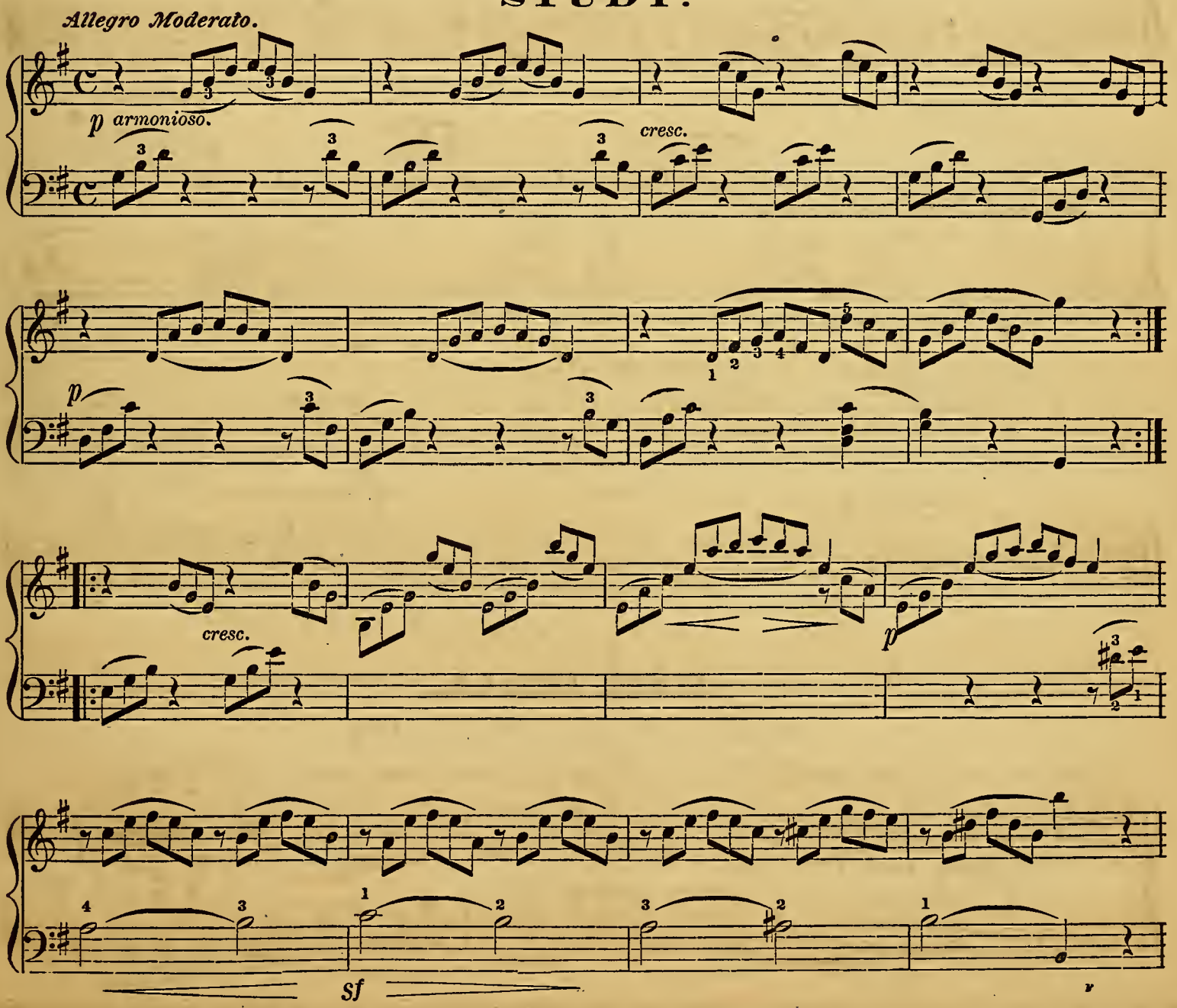


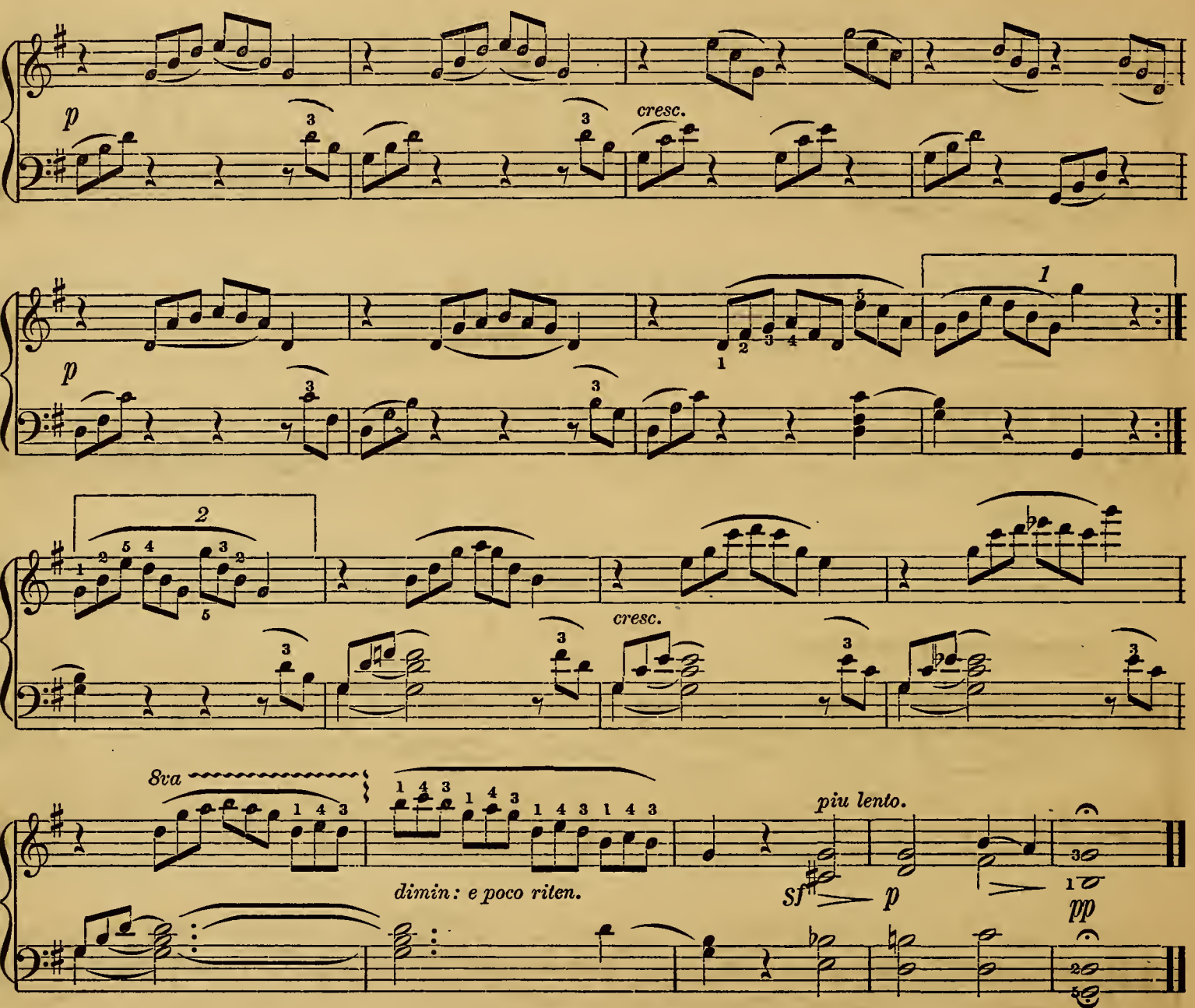


EIGHTH LESSON.

ARPEGGIOS, CONTINUED.

STUDY.

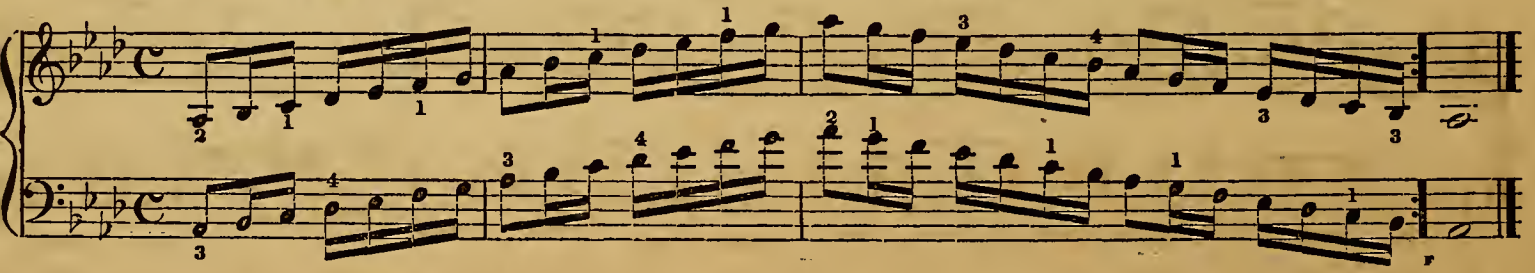


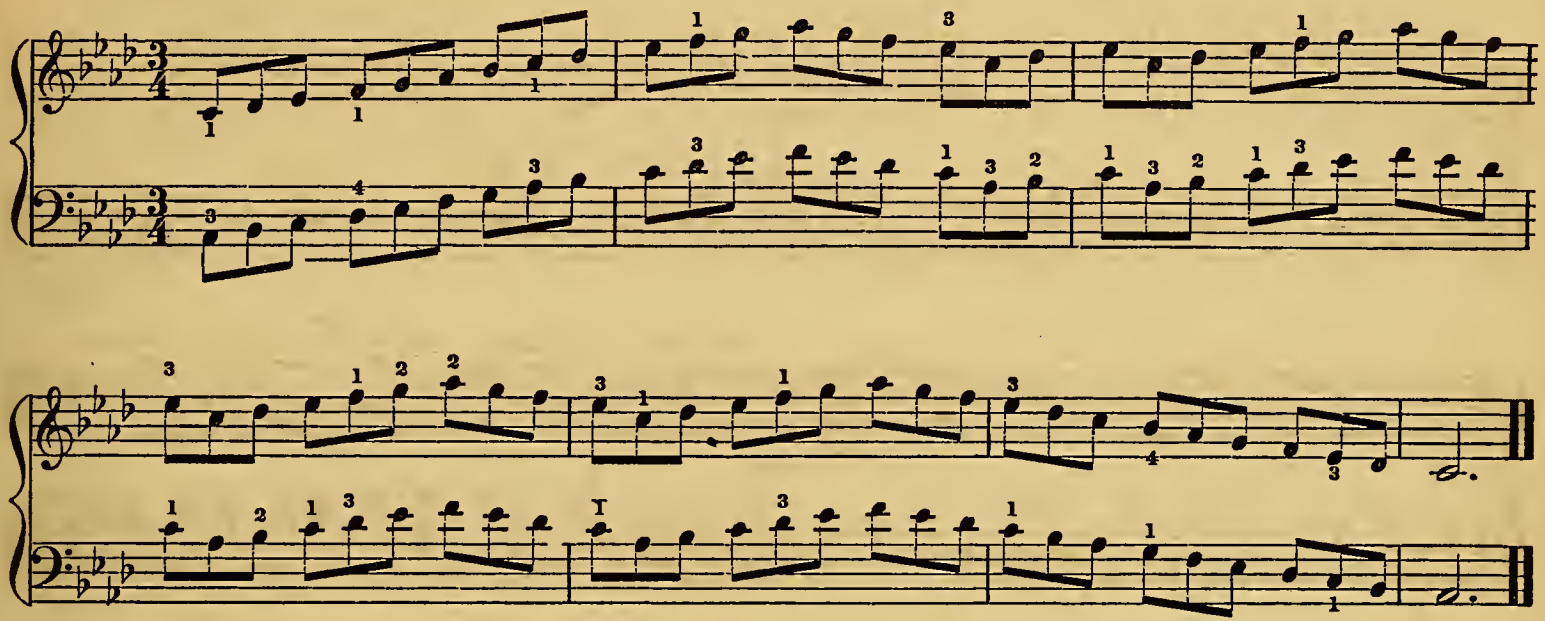


NINTH LESSON.

SCALE OF A FLAT. FOUR FLATS.

The first four flats are placed on B, E, A, and D; the new flat is the fourth note of the scale.

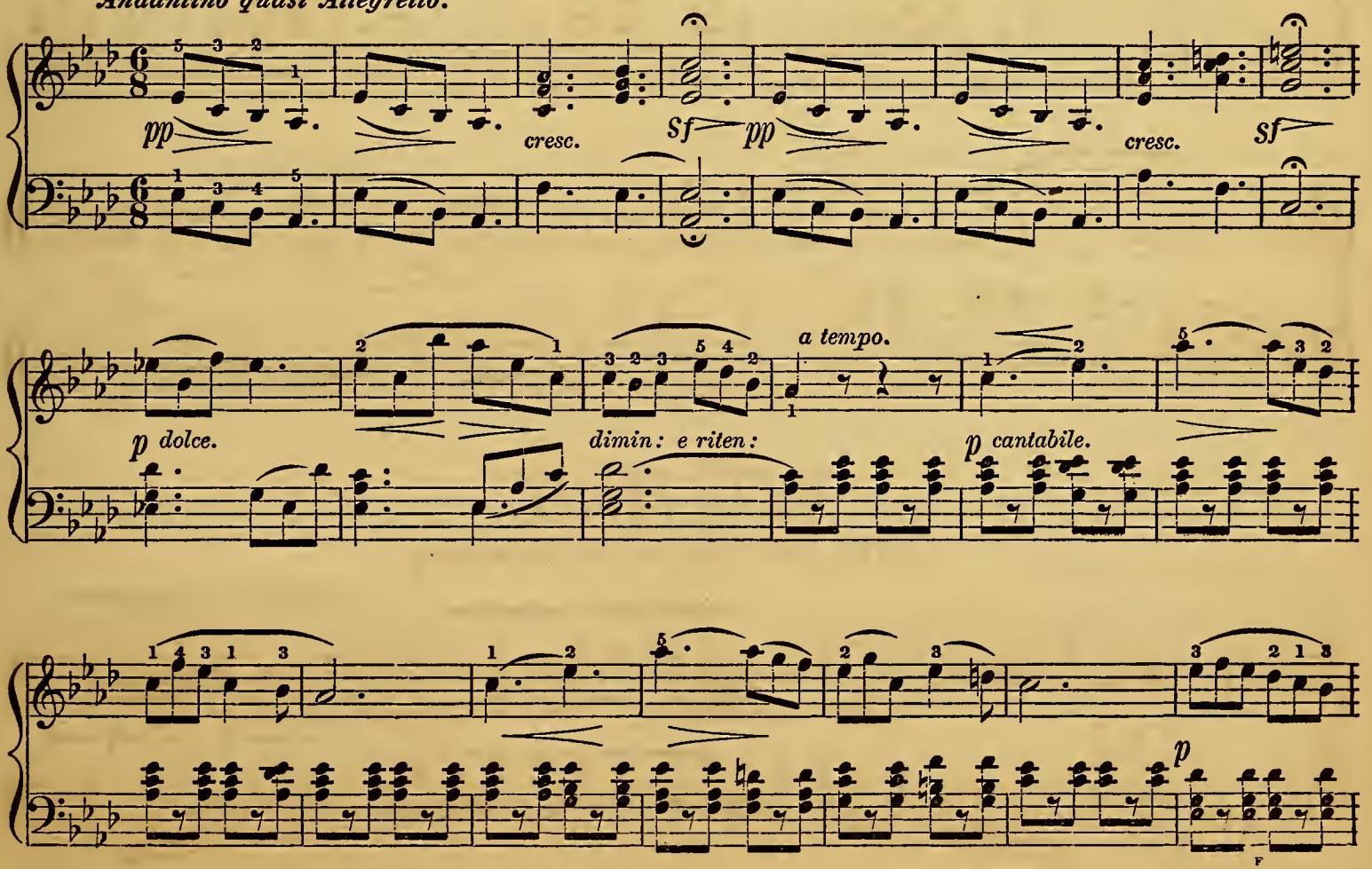


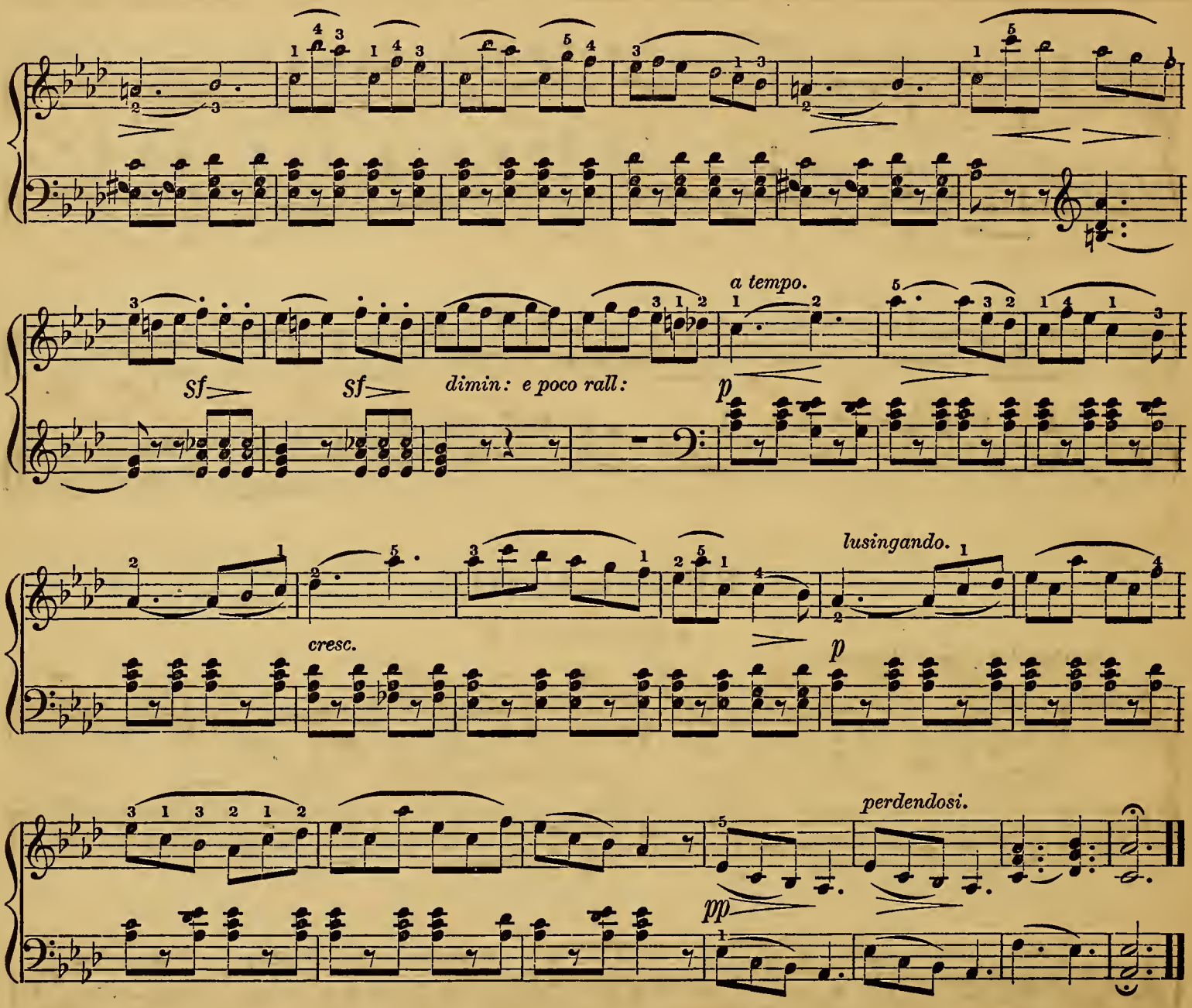


RECREATION.

BARCAROLLE.

Andantino quasi Allegretto.

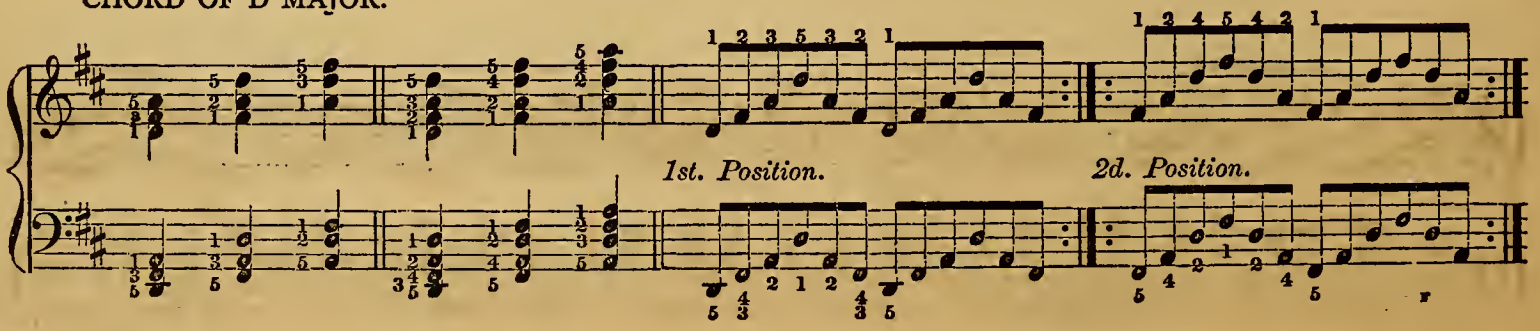


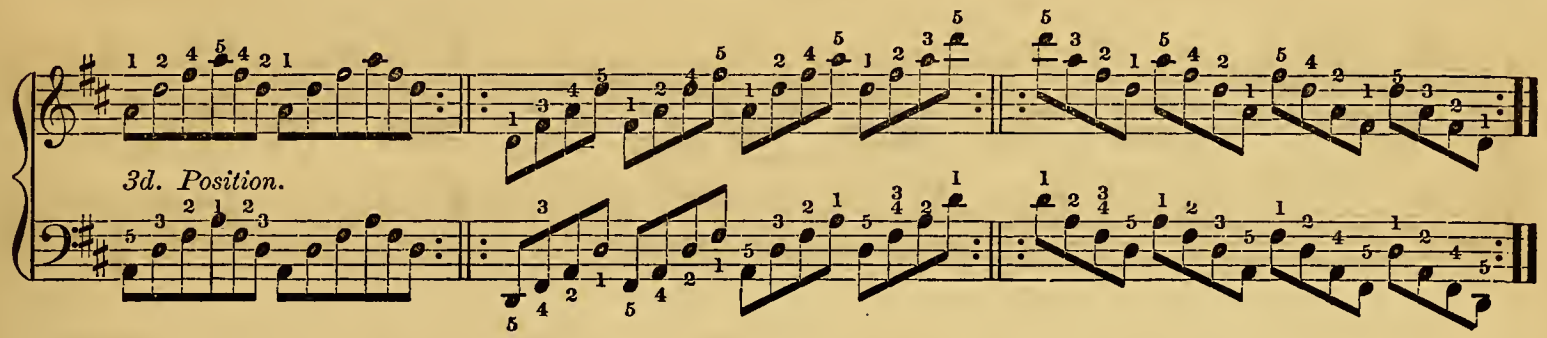


TENTH LESSON.

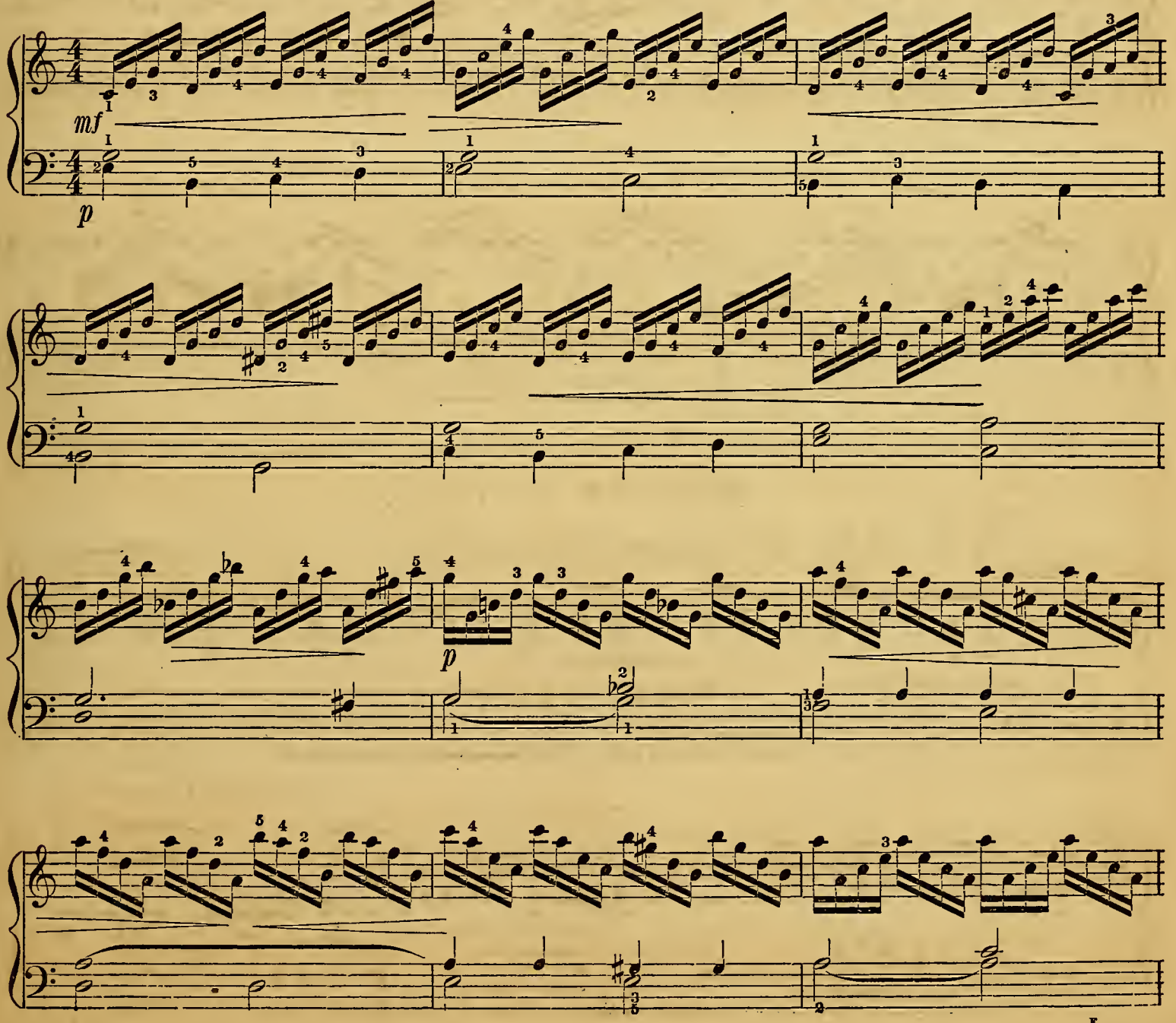
ARPEGGIOS, CONTINUED.

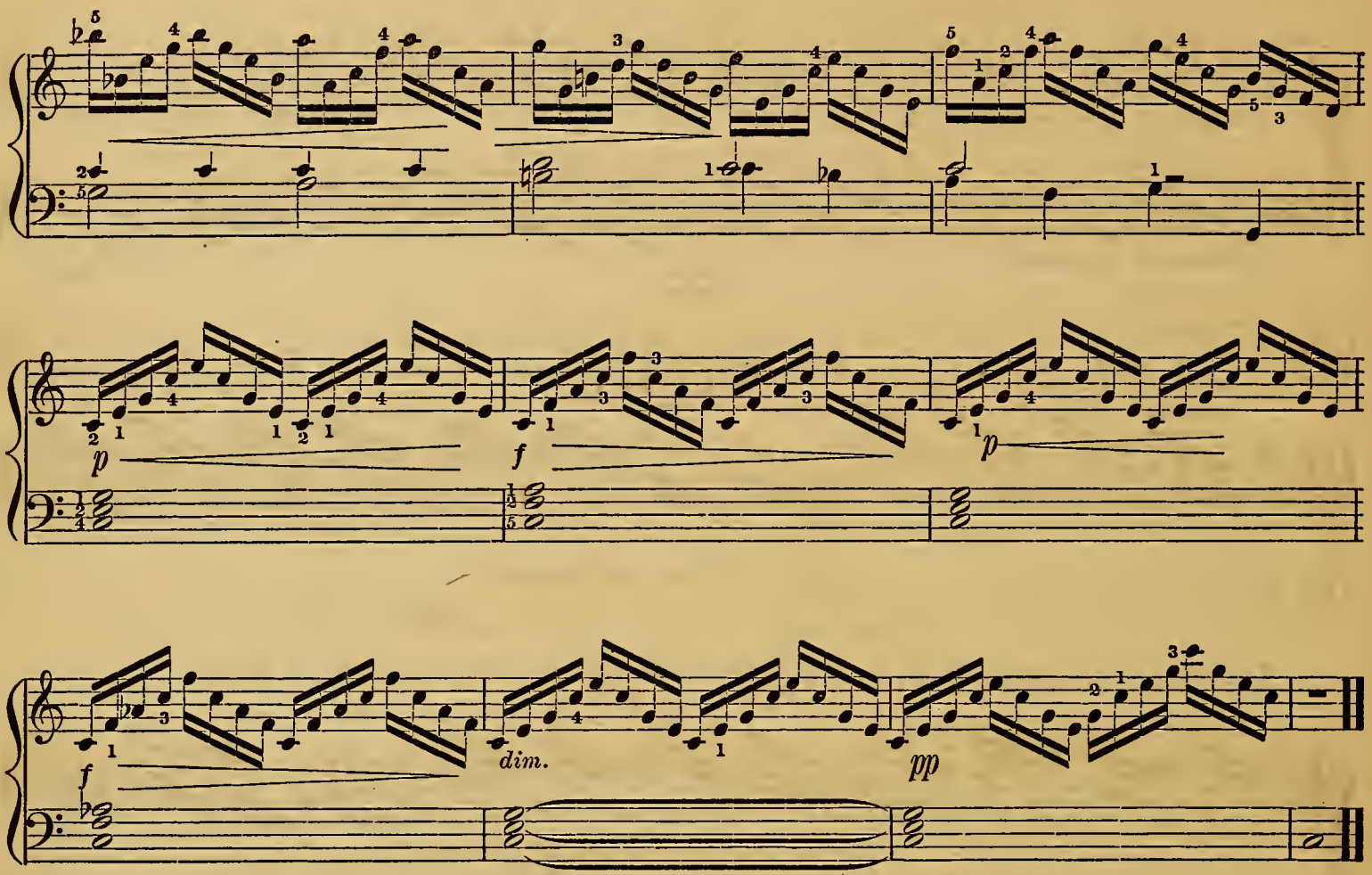
CHORD OF D MAJOR.





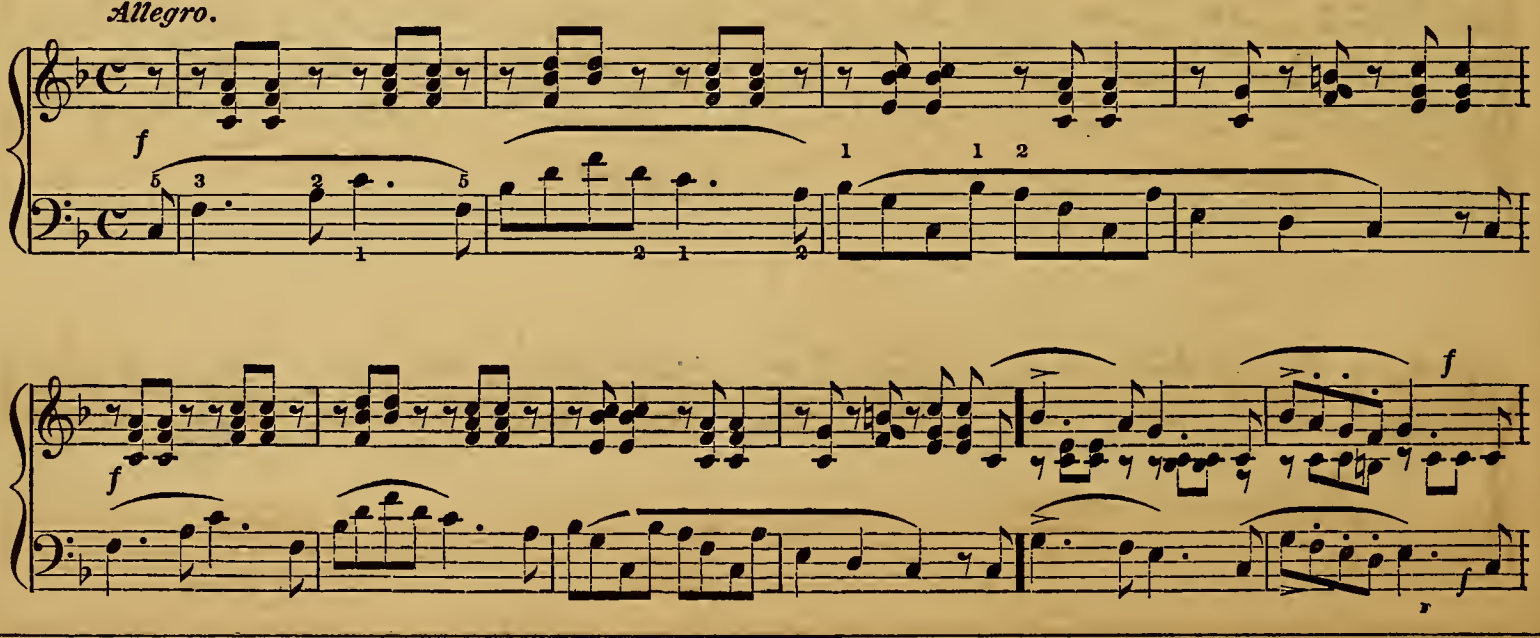
STUDY.

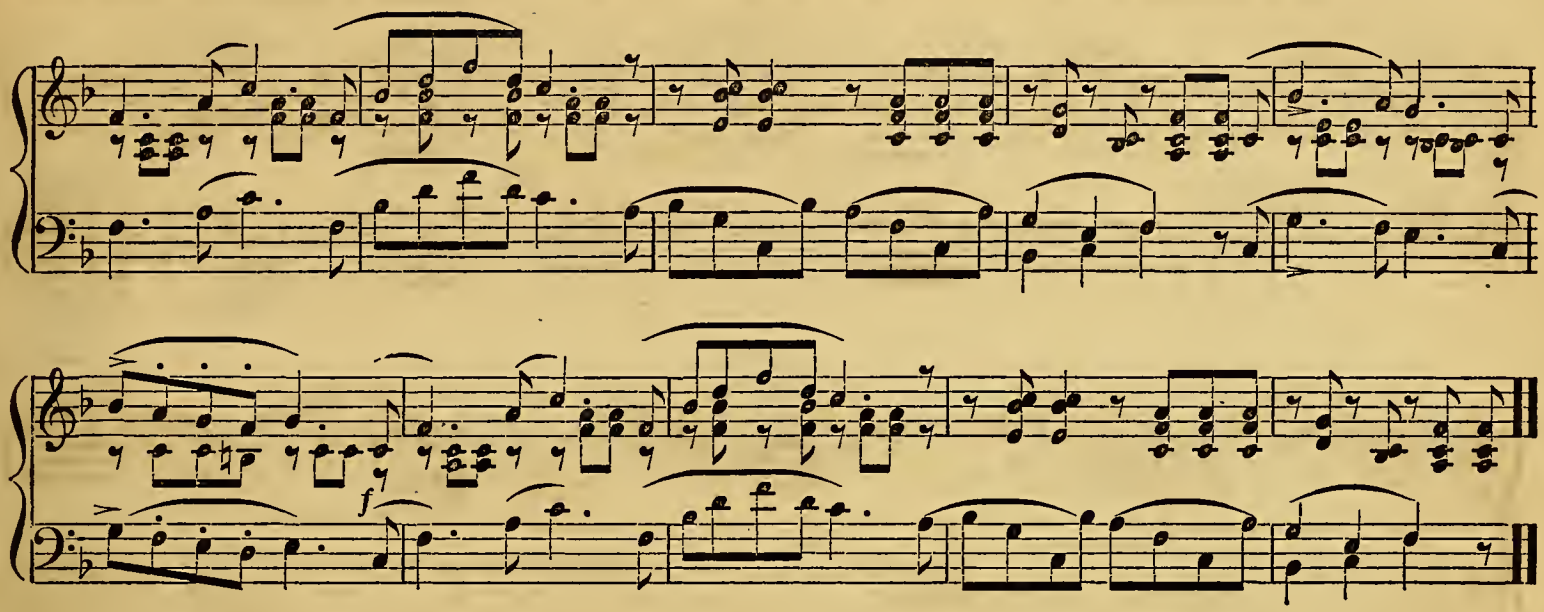




RECREATION.

THE HAPPY FARMER. SCHUMANN.

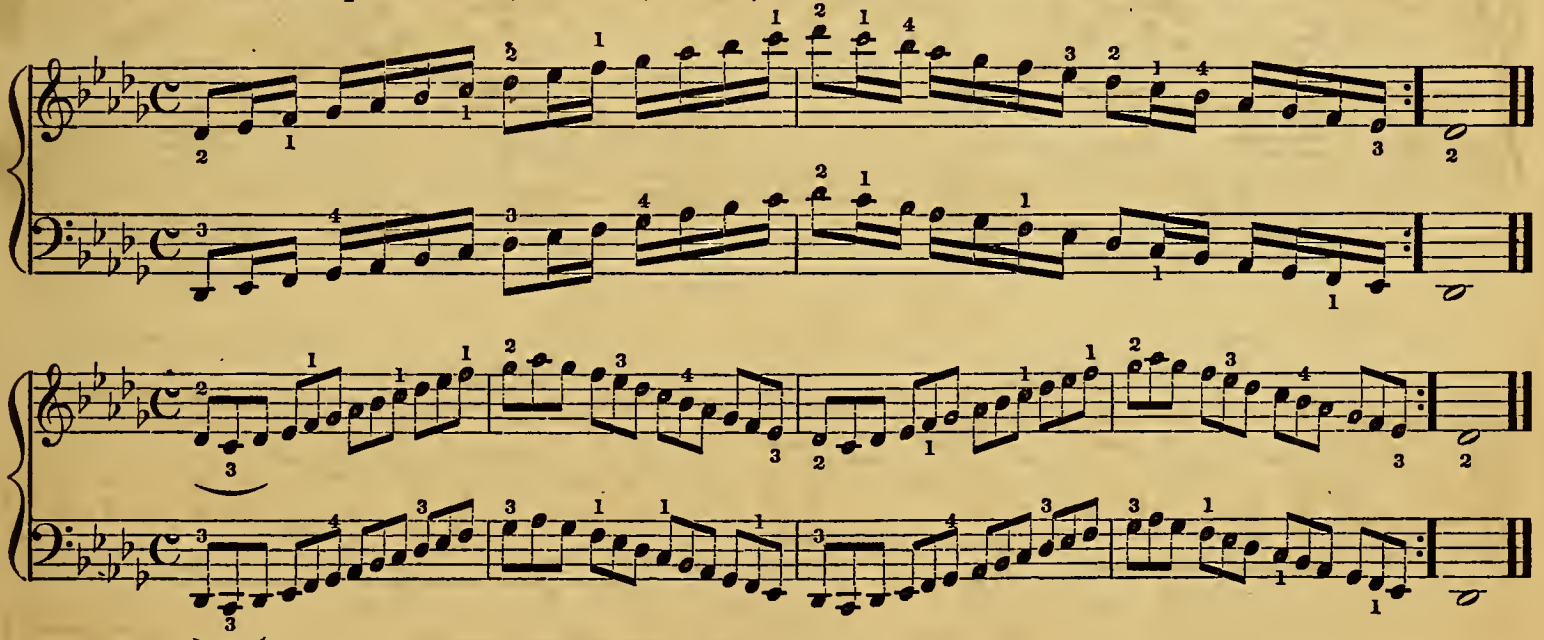




ELEVENTH LESSON.

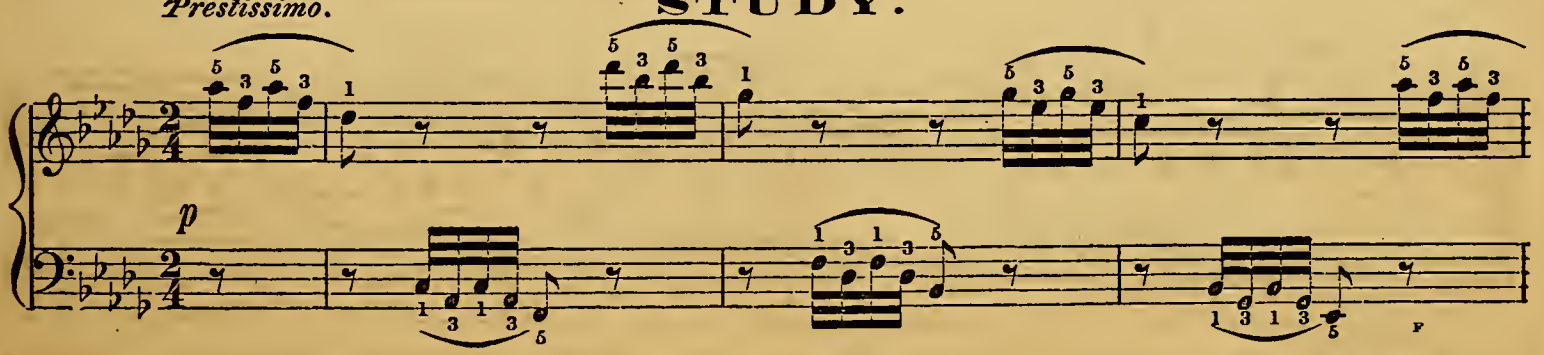
SCALE OF D FLAT. FIVE FLATS.

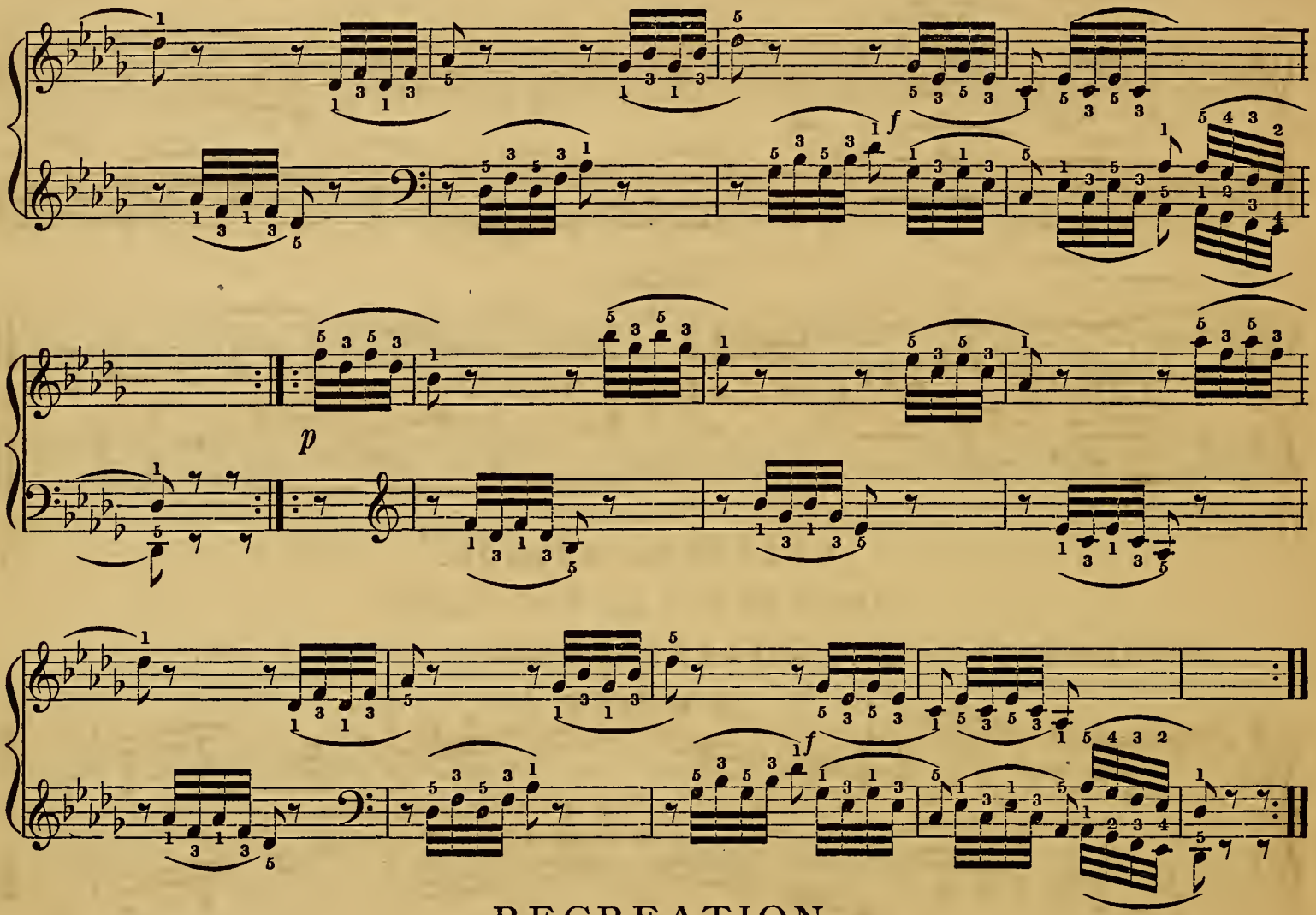
The five flats are placed on B, E, A, D, and G; the new flat is the fourth of the scale.



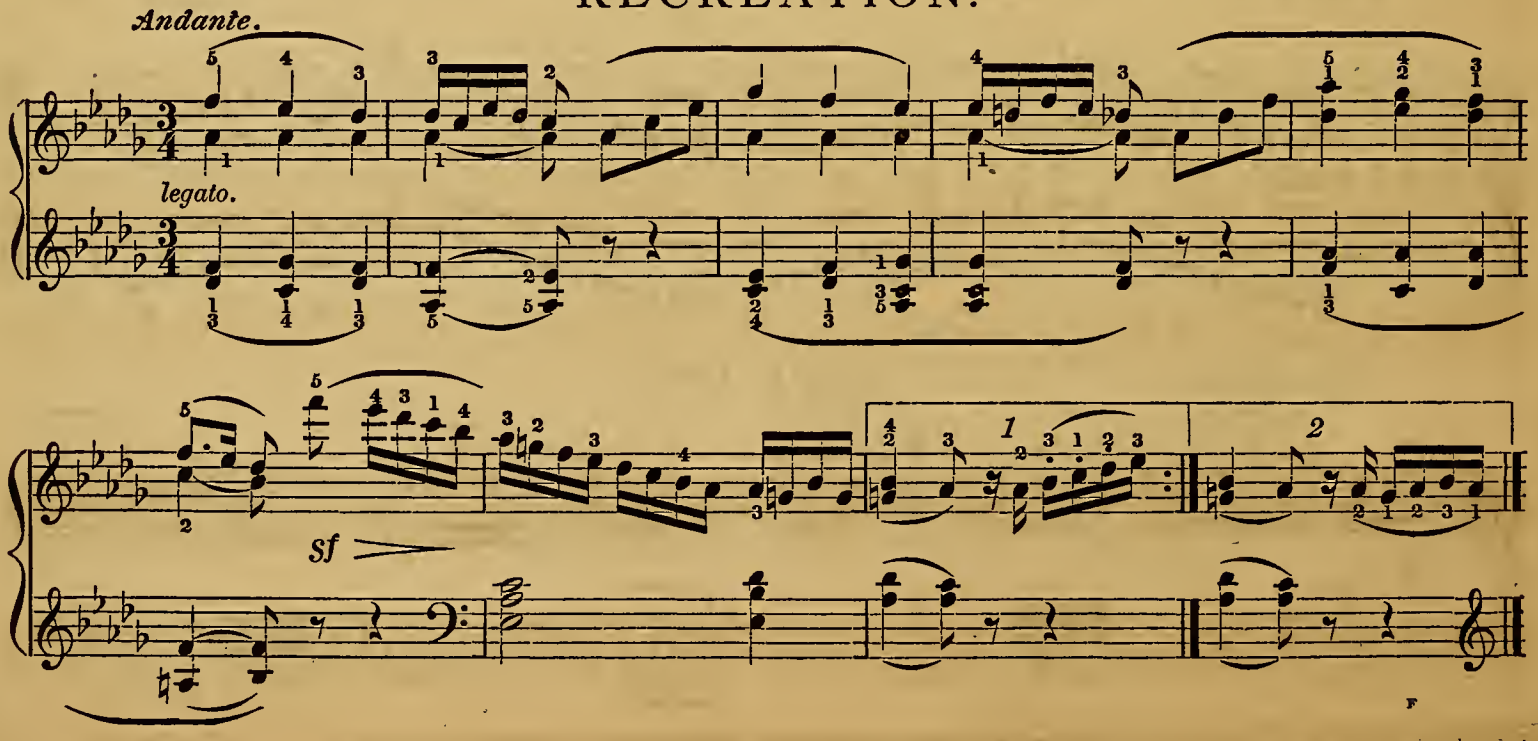
STUDY.

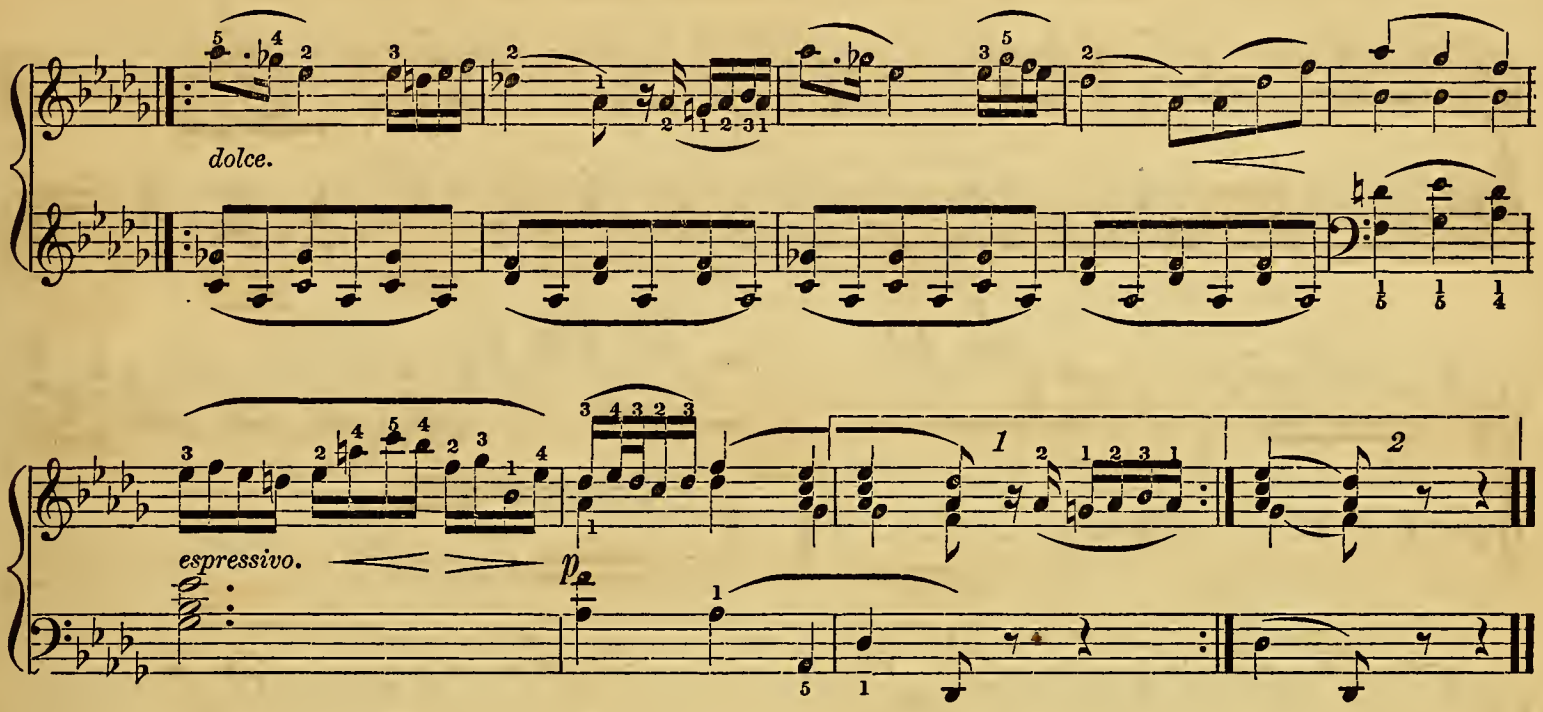
Prestissimo.





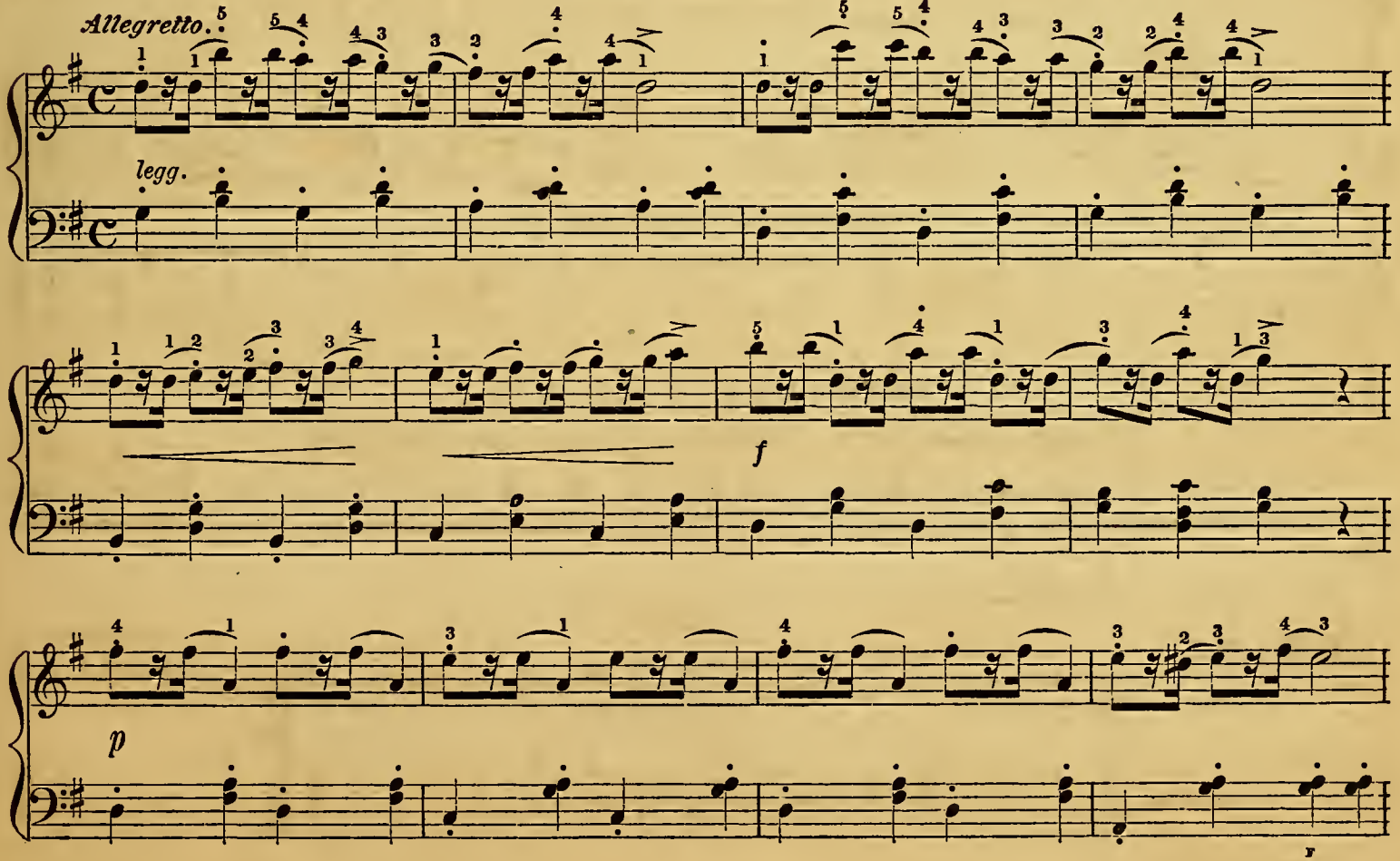
RECREATION.

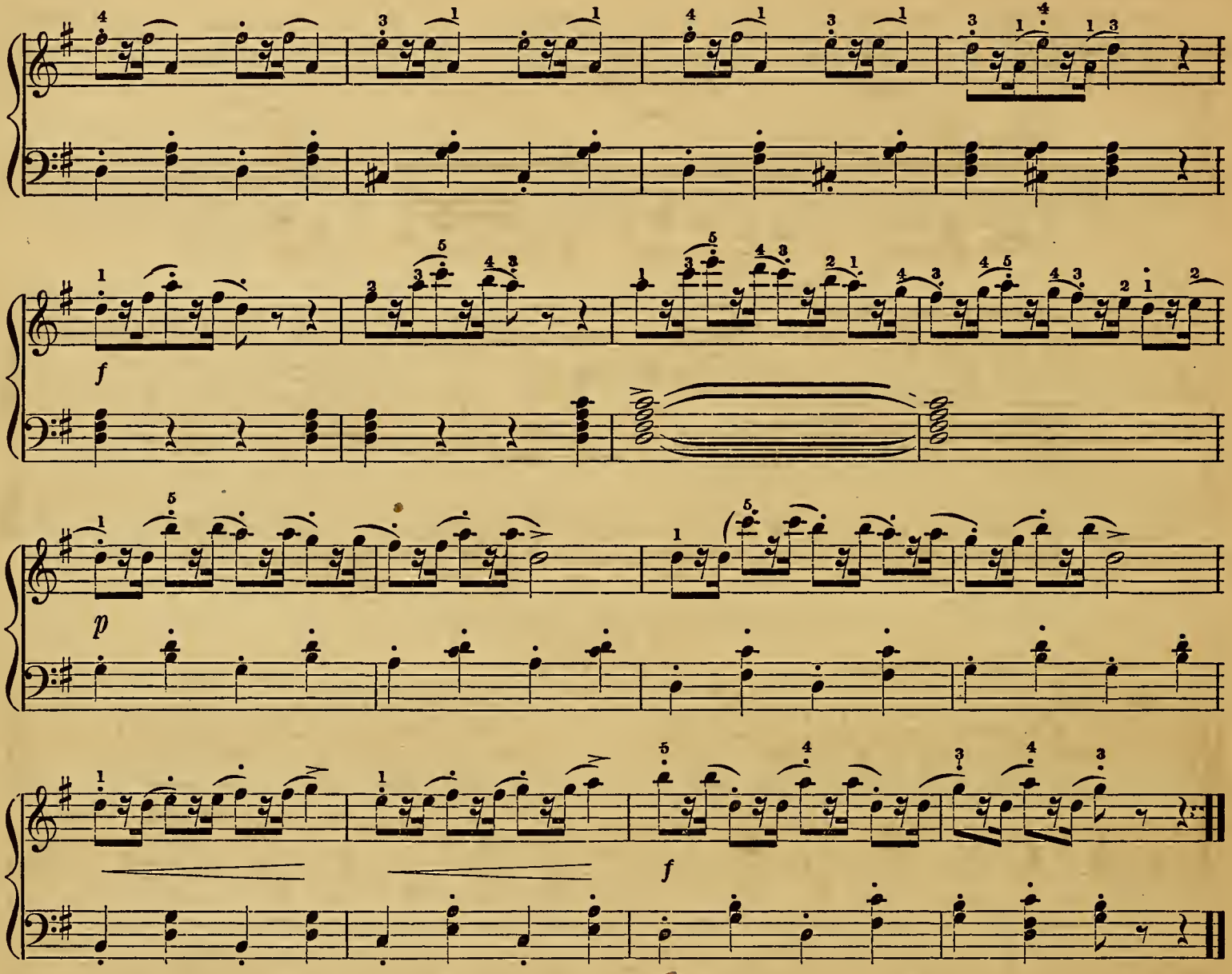




TWELFTH LESSON.

STUDY.





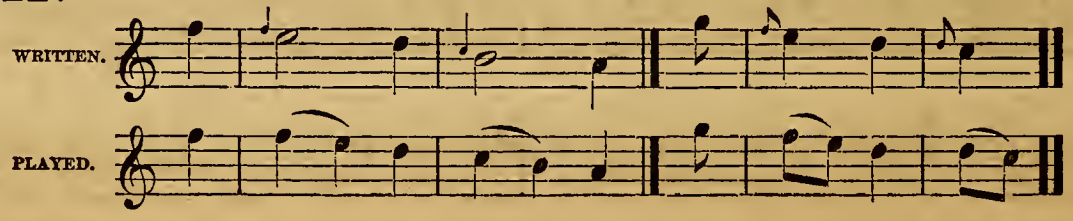
THIRTEENTH LESSON.

EMBELLISHMENTS. (GRACE NOTES; APPOGIATURA.)

Grace notes or Appogiatura are introduced into music to embellish or adorn the melody. There are two kinds, long and short. The grace notes are written in smaller size than the notes before which they are placed.

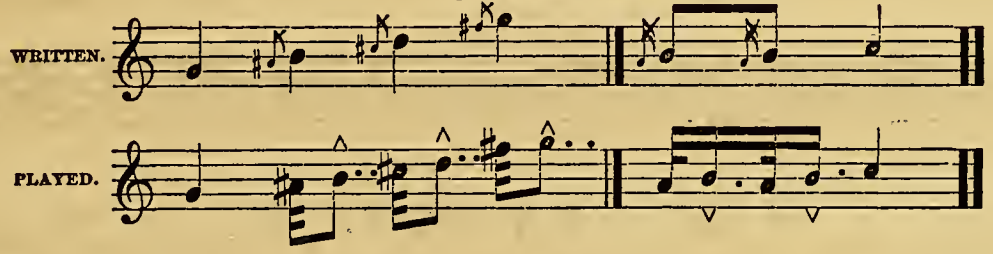
The *long grace note* borrows one half the value of the succeeding note.

EXAMPLE.



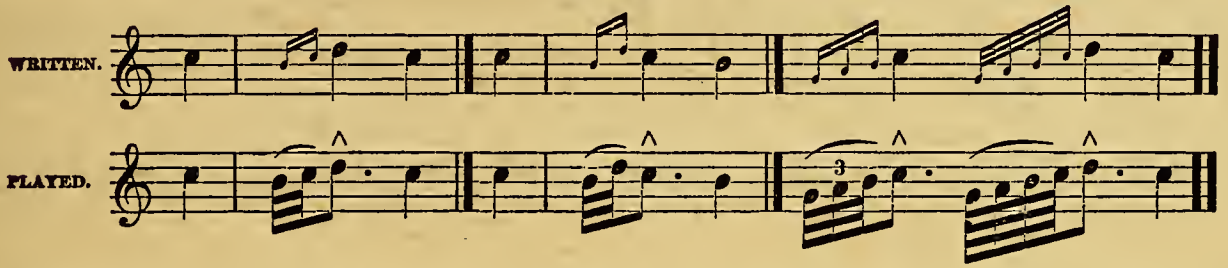
The *short grace note* has an oblique line drawn through its stem, and is played quickly and lightly, without measure or accent.

EXAMPLE.



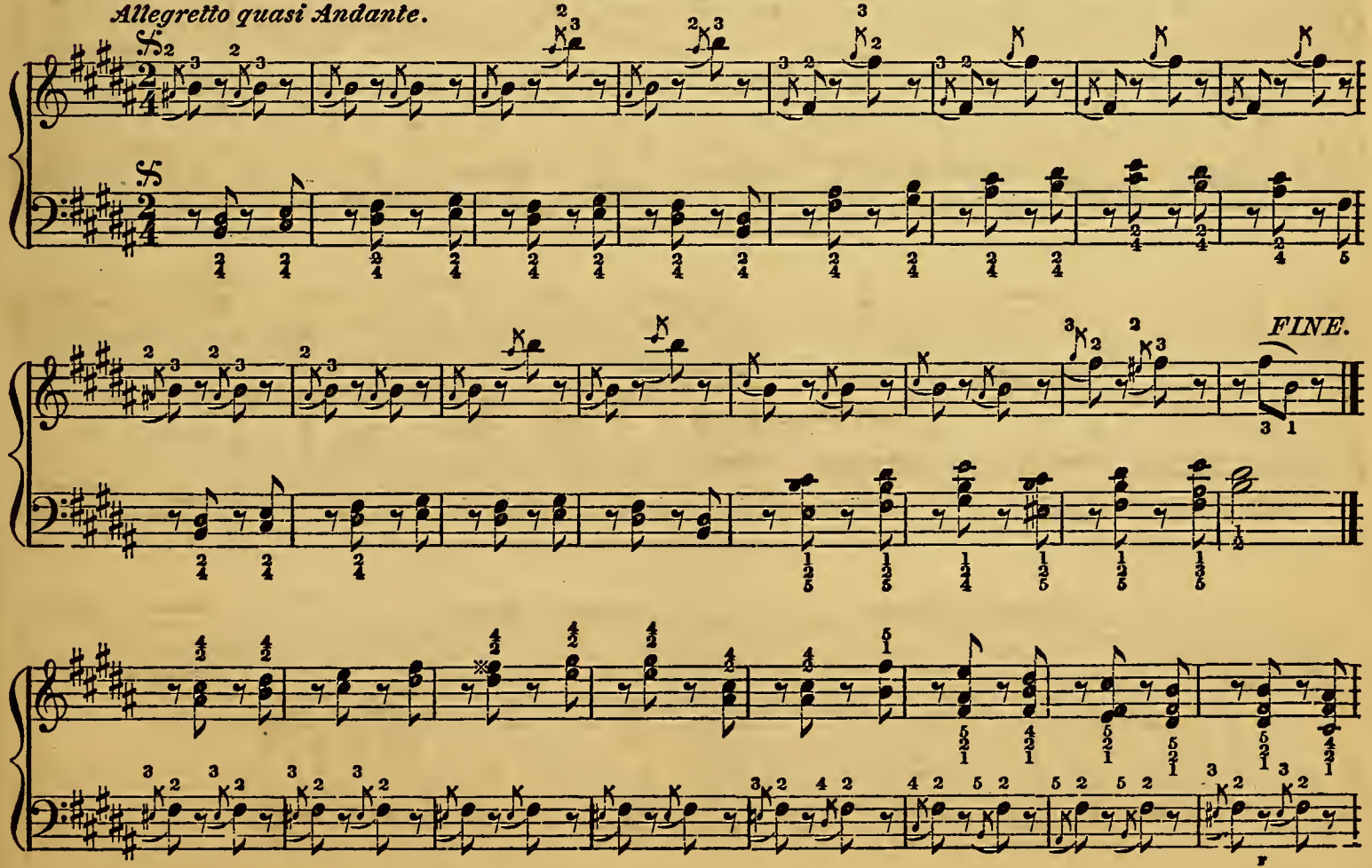
The short grace notes often consist of two or more quick notes played before a note which is accented.

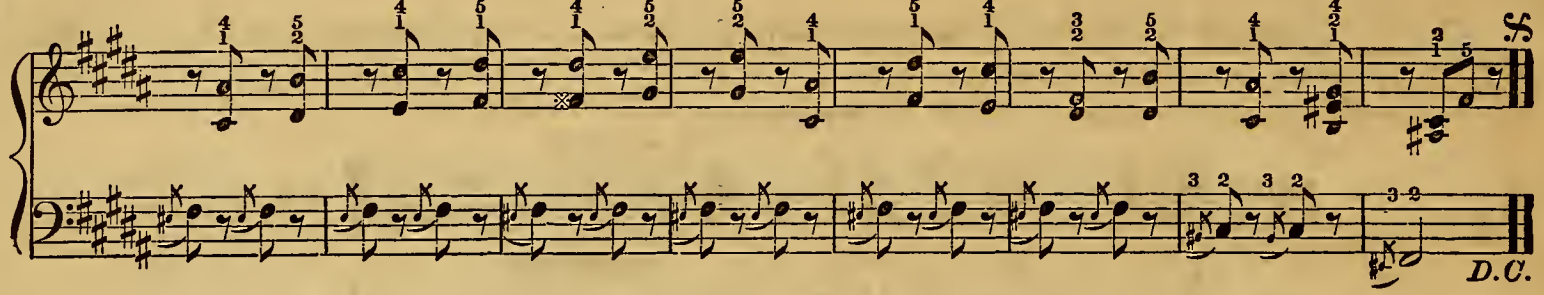
EXAMPLE.



STUDY.

Allegretto quasi Andante.

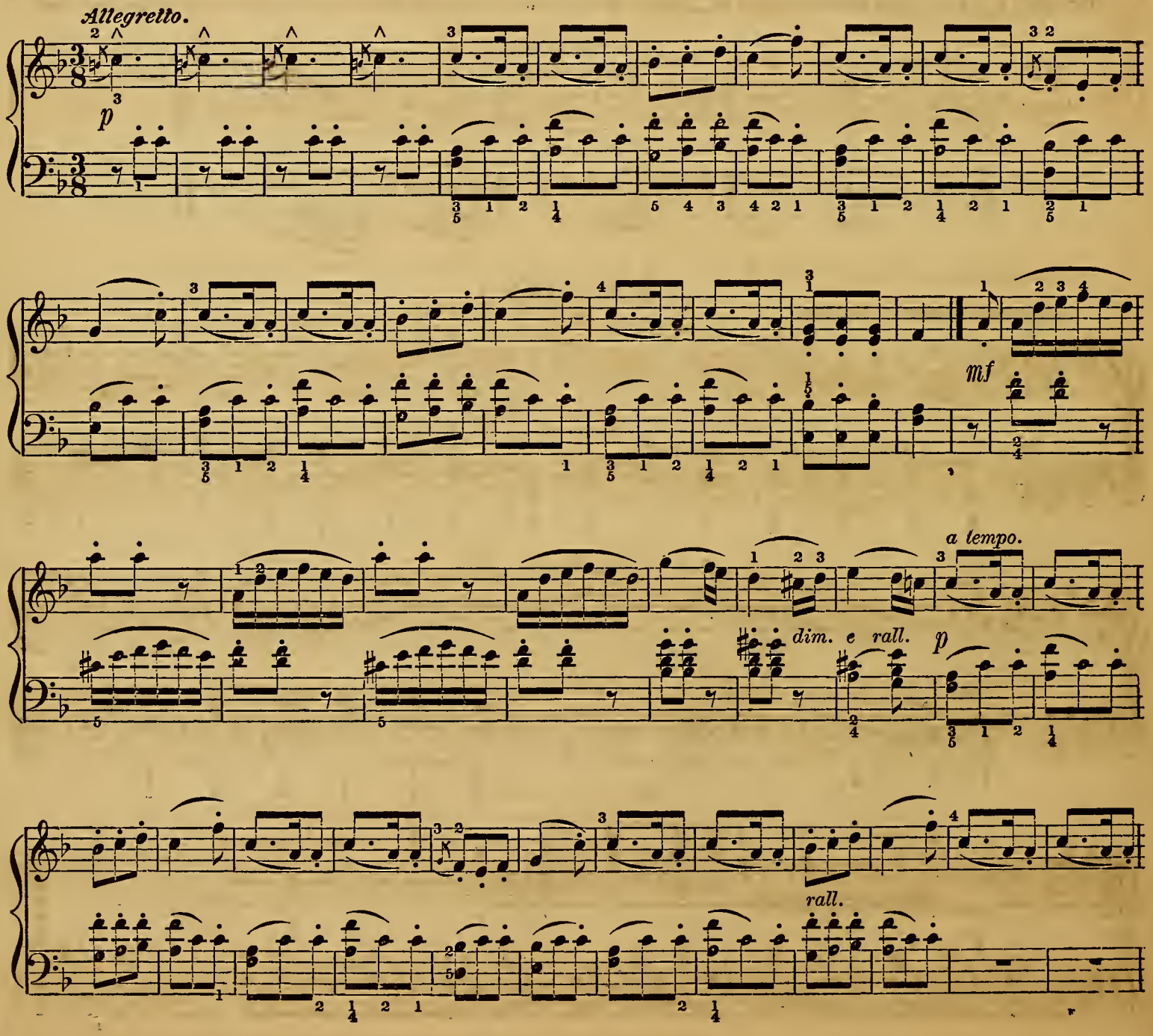


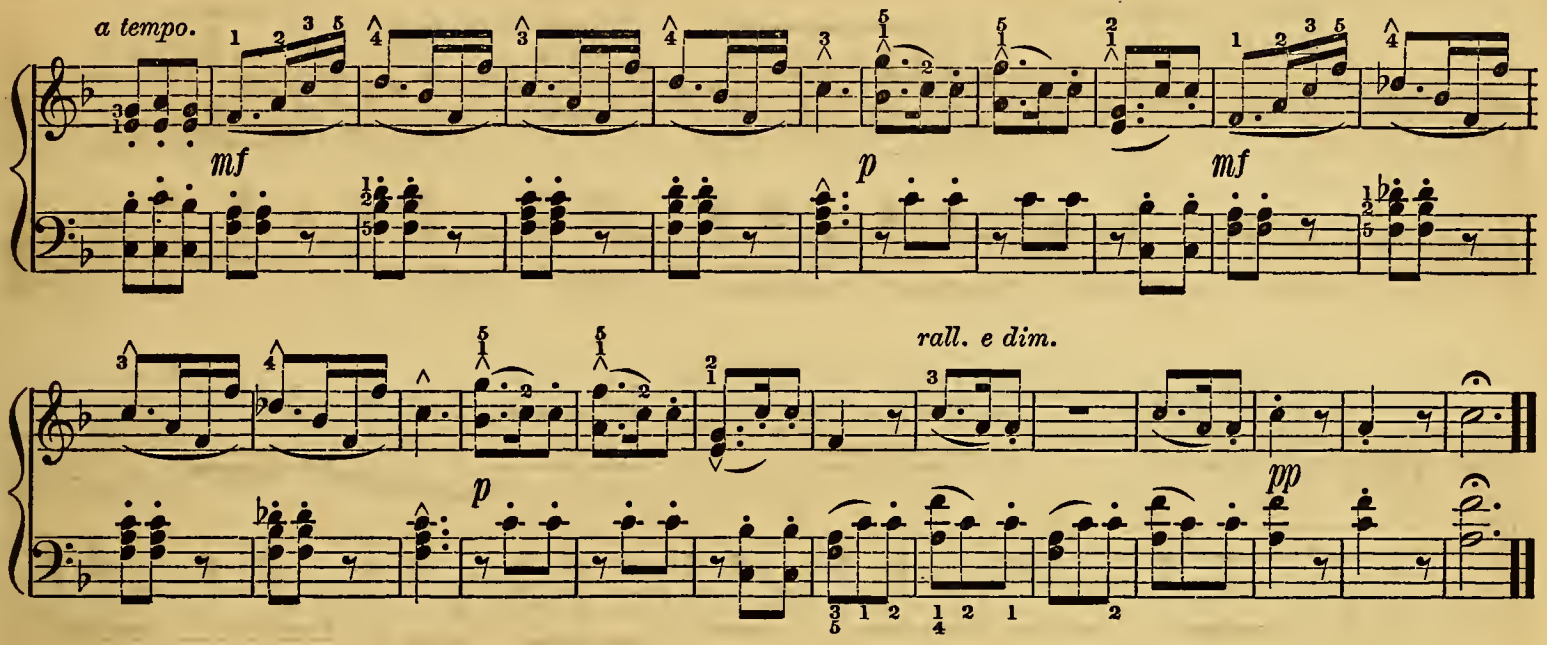


RECREATION.

LULLABY.

KULLAK.

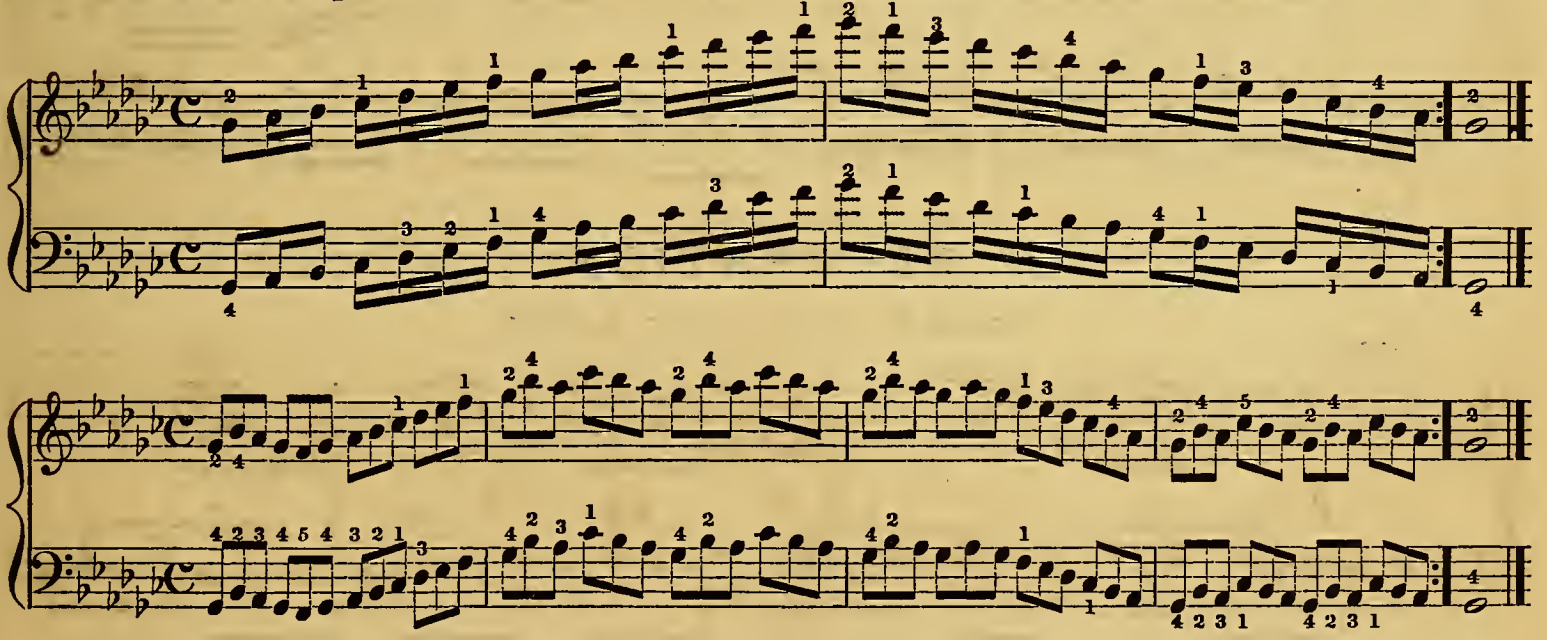




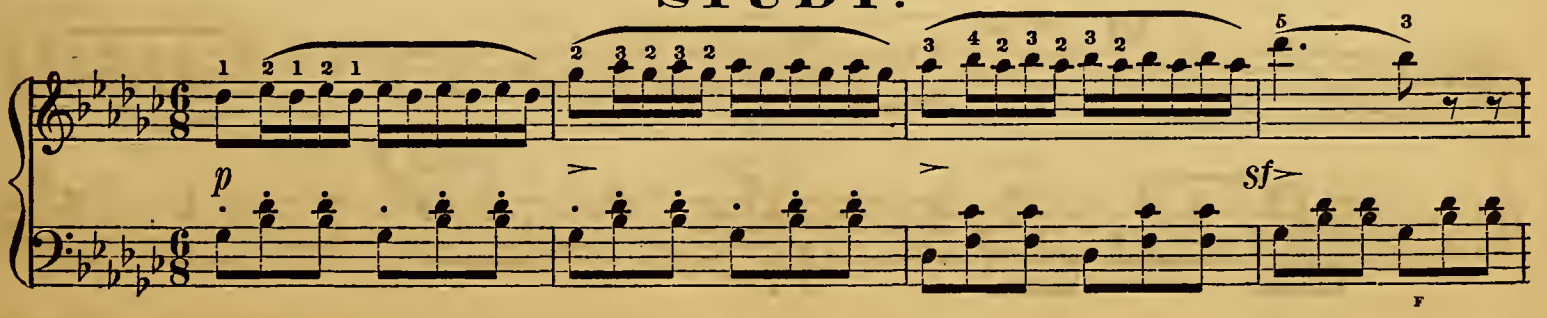
FOURTEENTH LESSON.

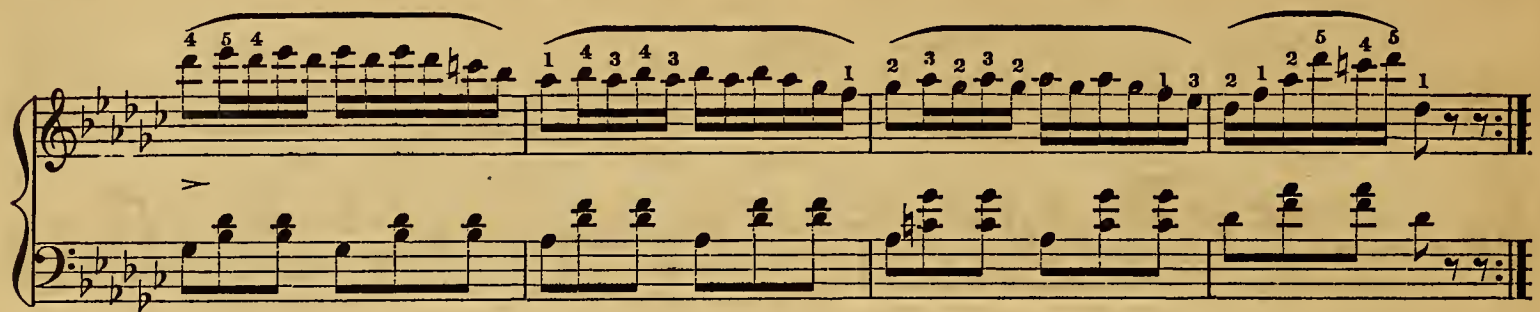
SCALE IN G FLAT. SIX FLATS.

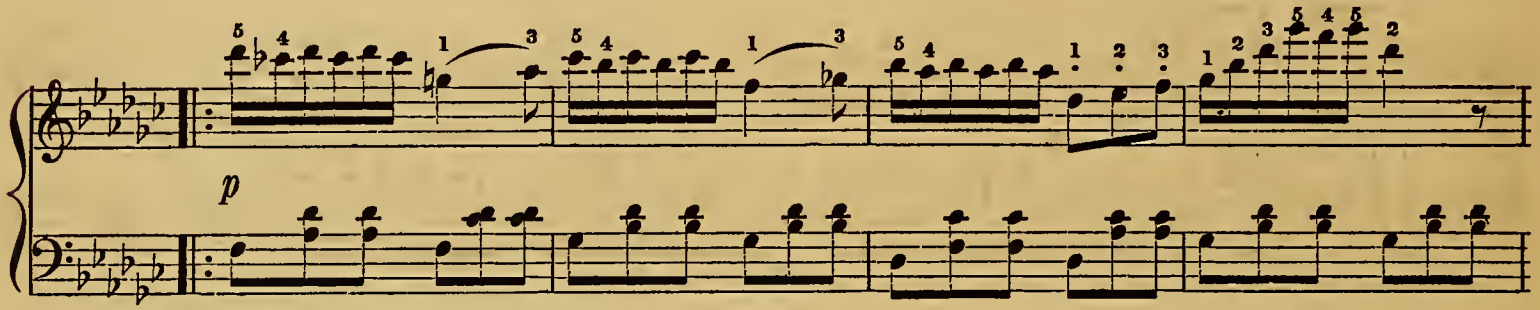
The six flats are placed on B, E, A, D, G, and C; the new flat is the fourth of the scale.

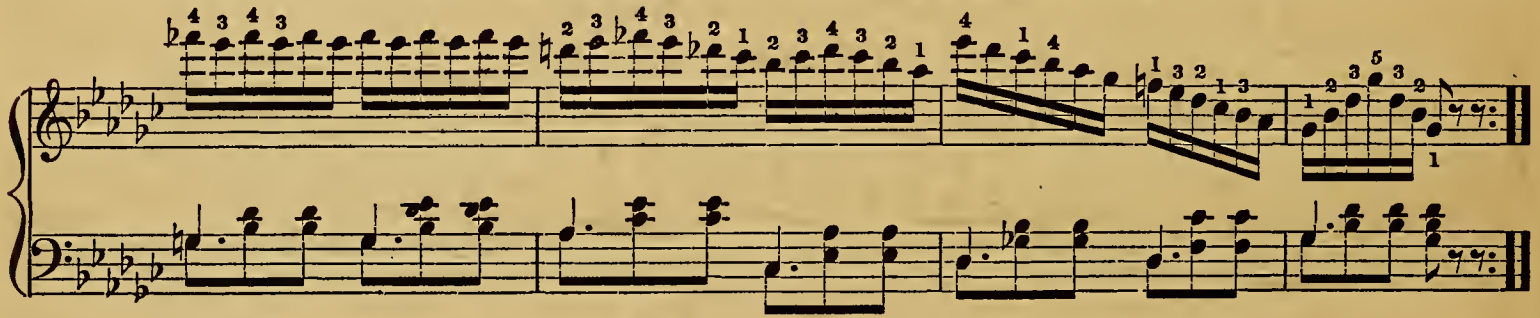


STUDY.



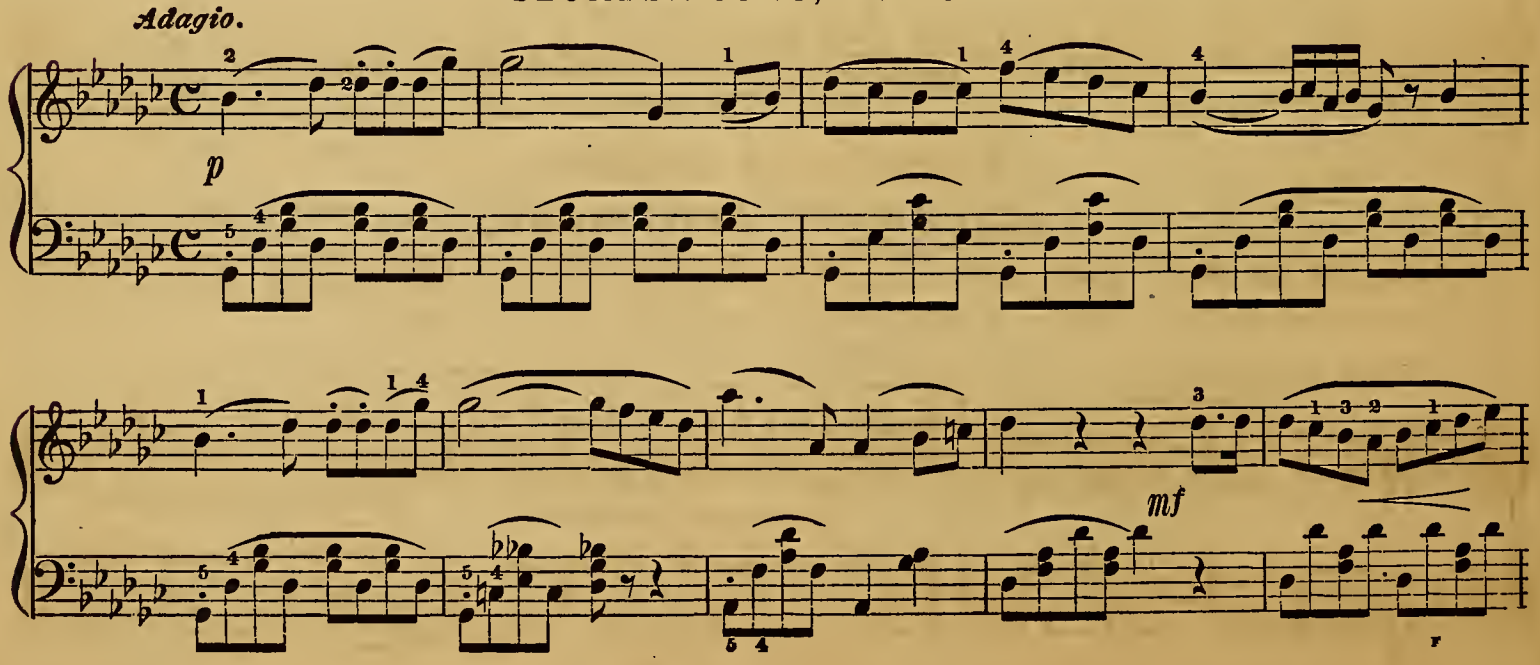


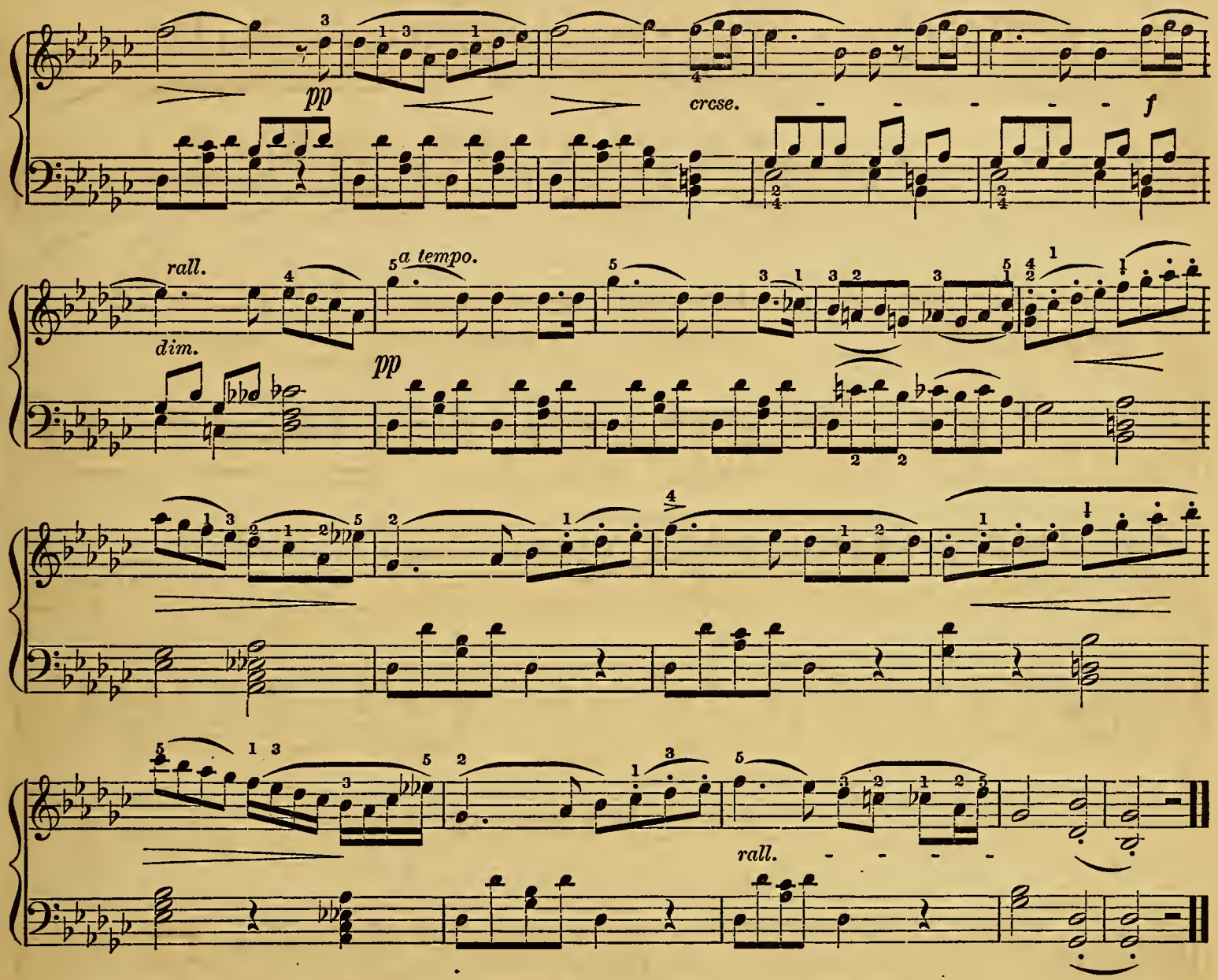




RECREATION.

SLUMBER-SONG, BY AUBER.



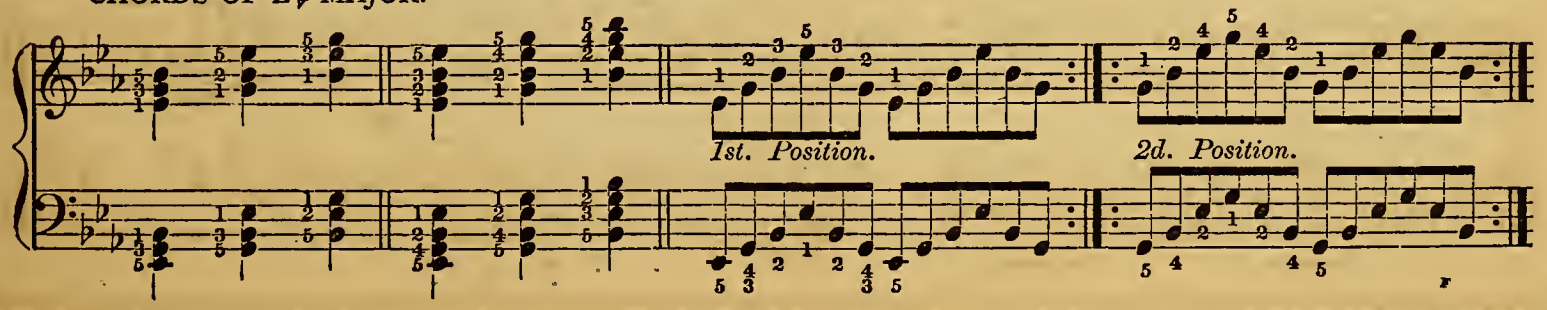


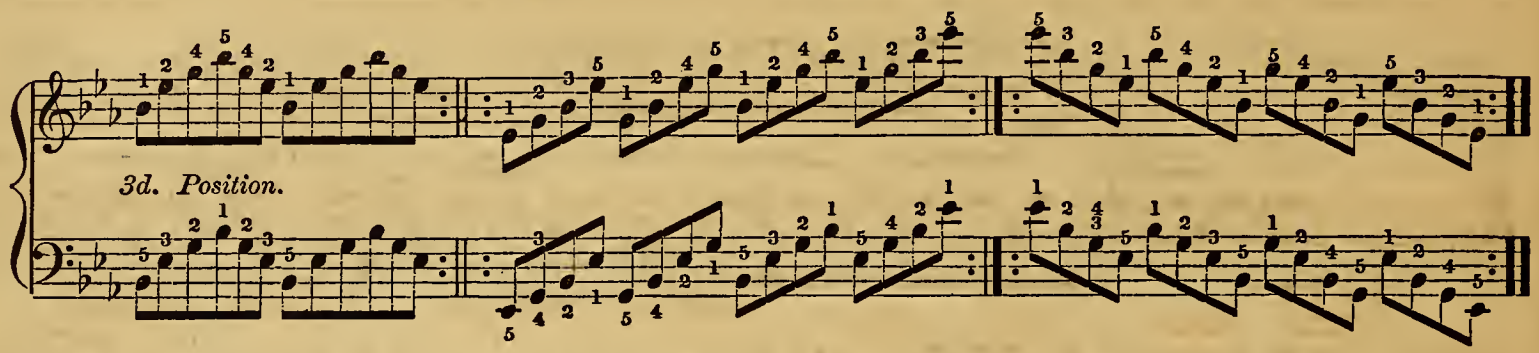
FIFTEENTH LESSON.

ARPEGGIOS, CONTINUED.

In playing the Major chords of E♭, A♭, and D♭, many use the third finger, instead of the fourth, in the first position of the left hand. In minor chords, the fourth *only* must be used.

CHORDS OF E♭ MAJOR.

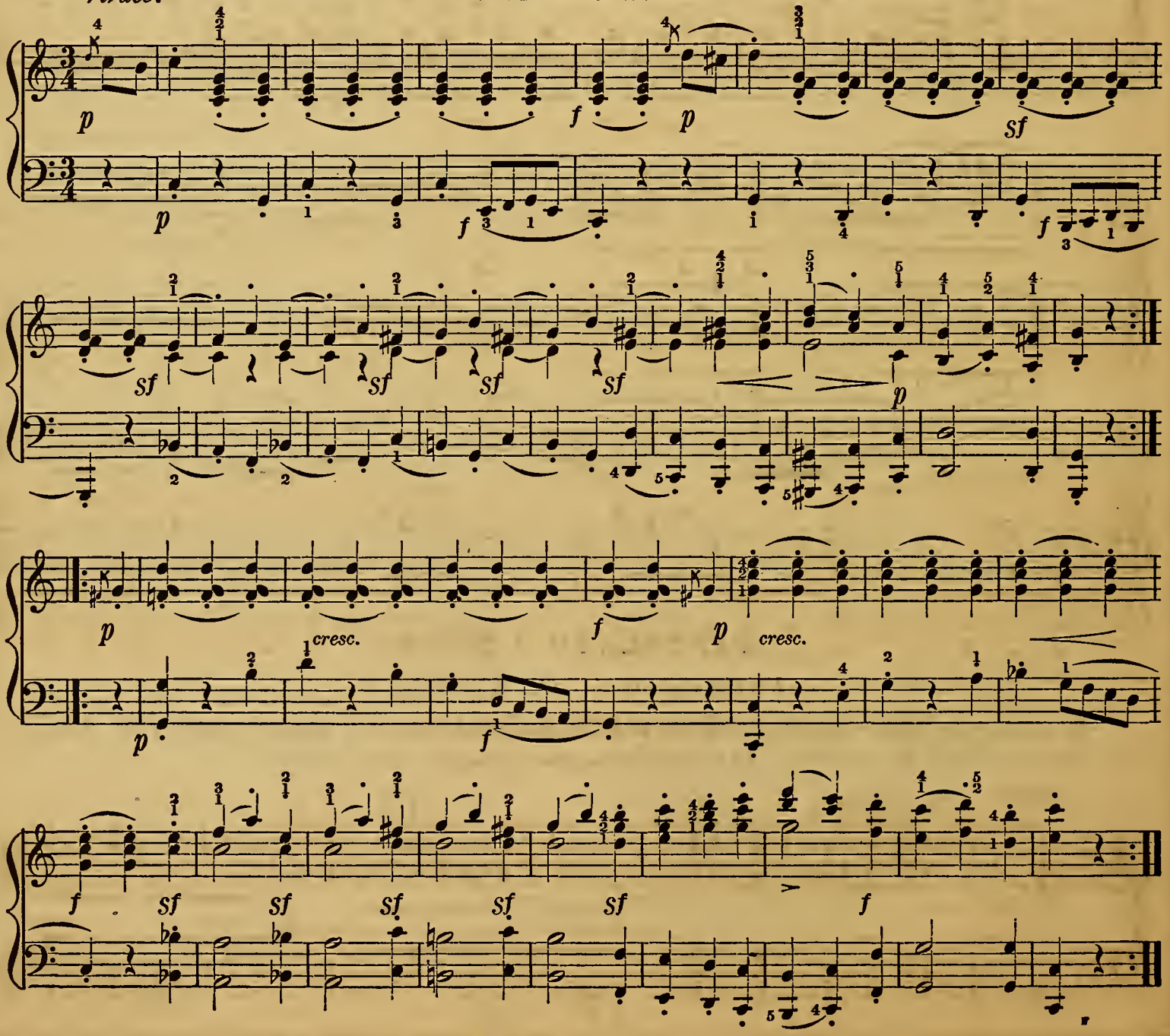




RECREATION.

DIABELLI'S WALTZ.

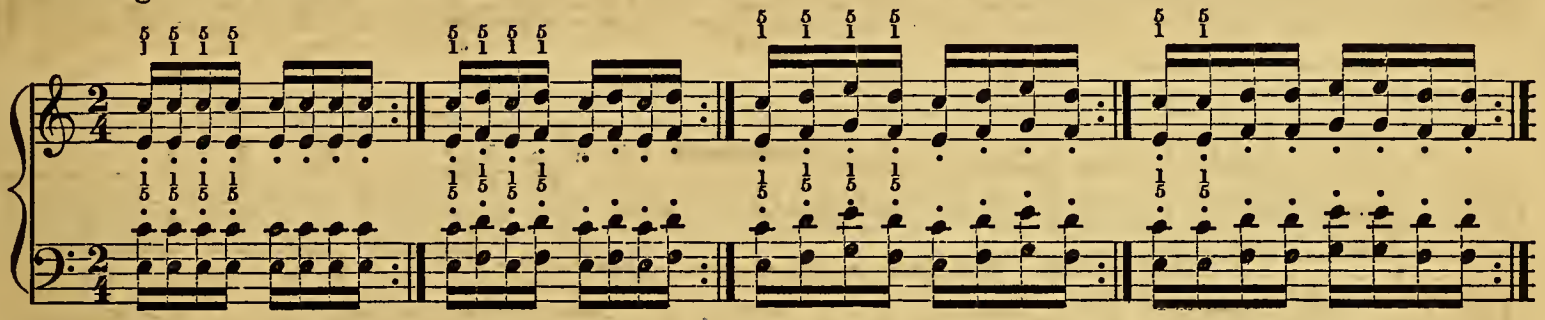
Vivace.



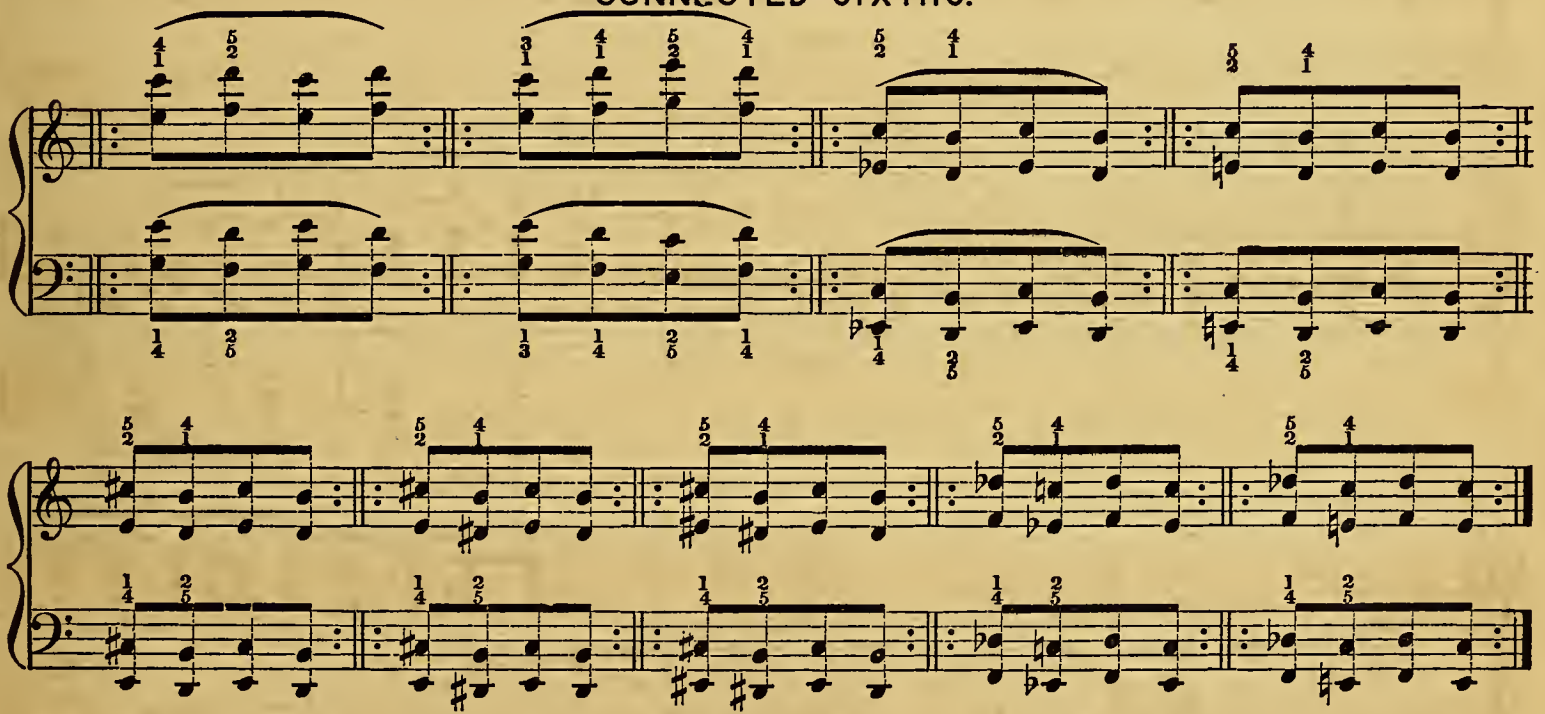
SIXTEENTH LESSON.

FREE SIXTHS.

Free (or untied) Sixths are of the most frequent occurrence, and as such are played from the wrist. The fundamental fingering is $\frac{5}{1}$; but on the black keys the second finger is used instead of the thumb, and the fourth finger instead of the fifth.

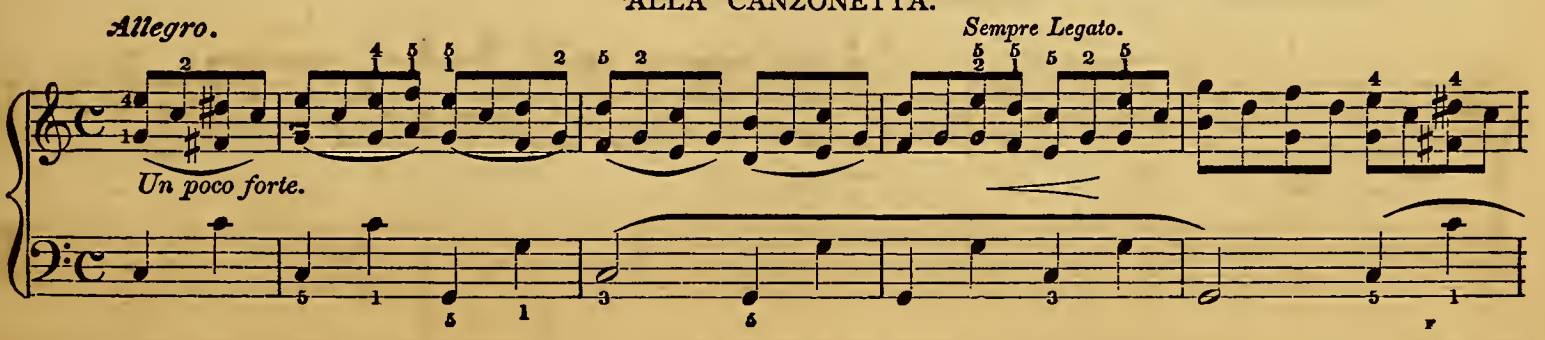


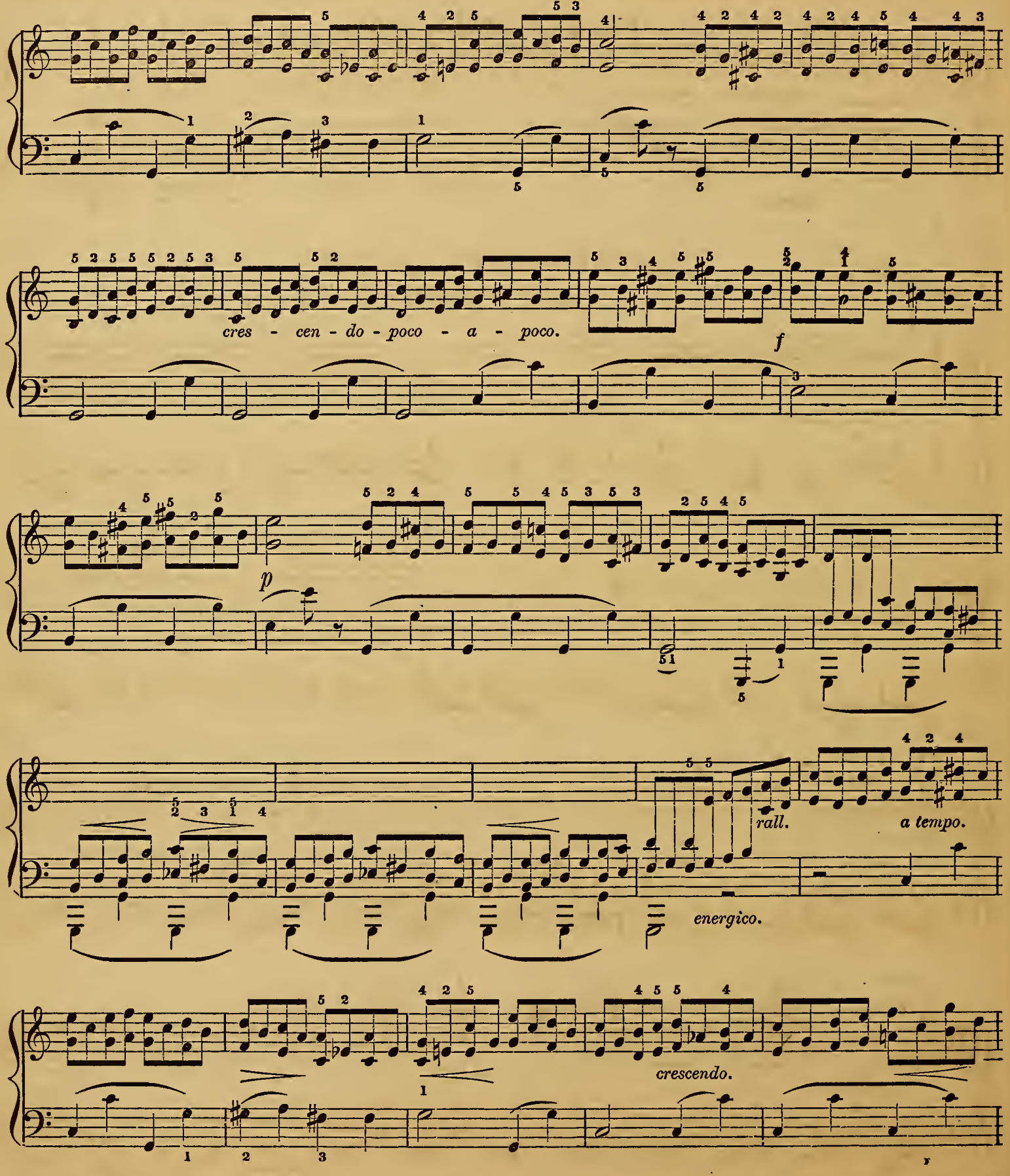
CONNECTED SIXTHS.

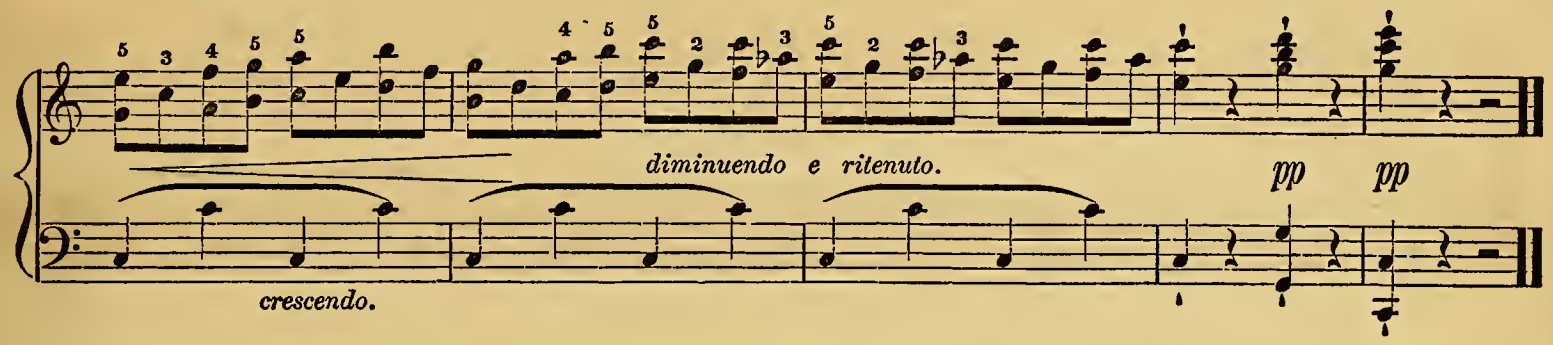


RECREATION.

ALLA CANZONETTA.

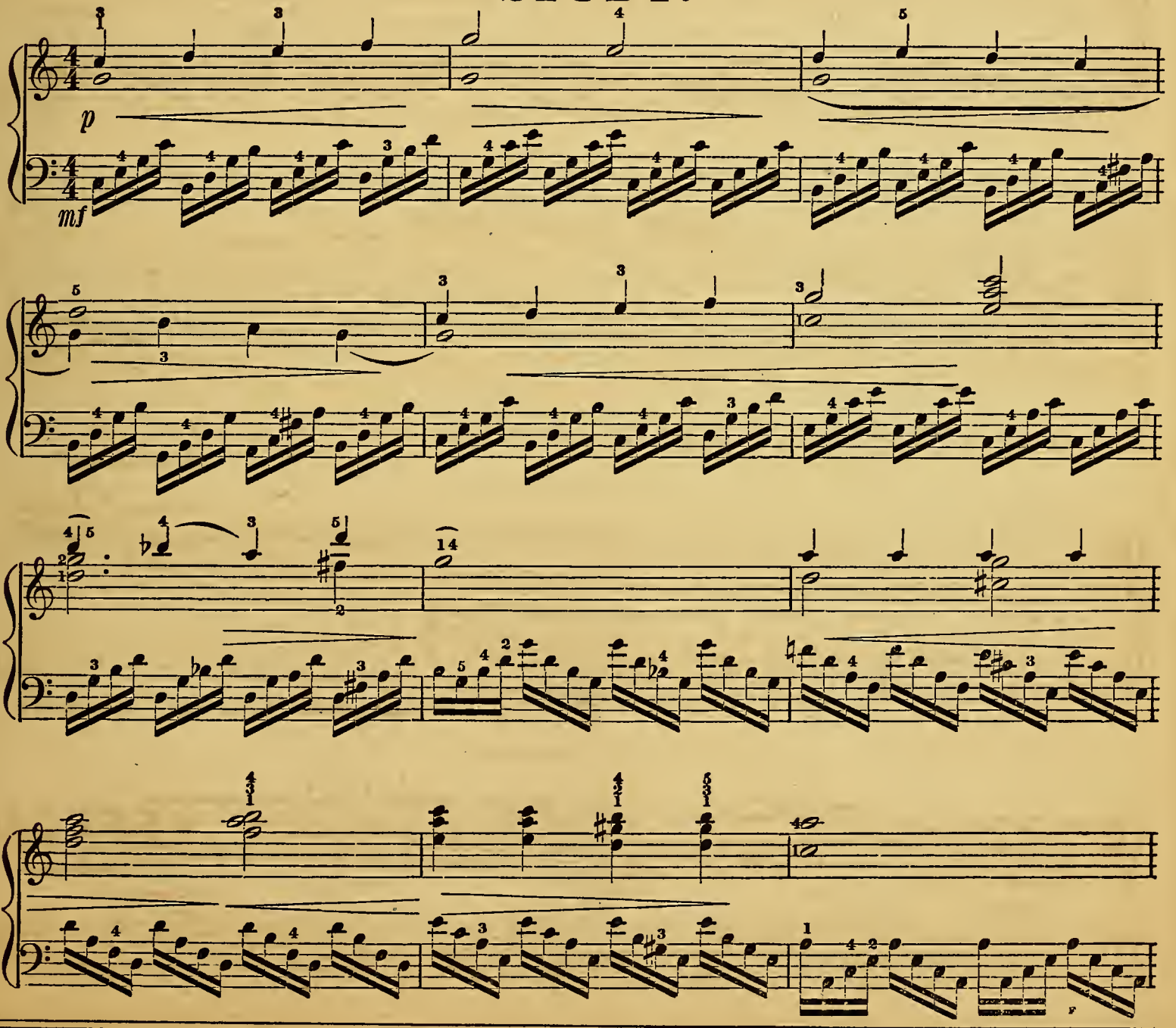


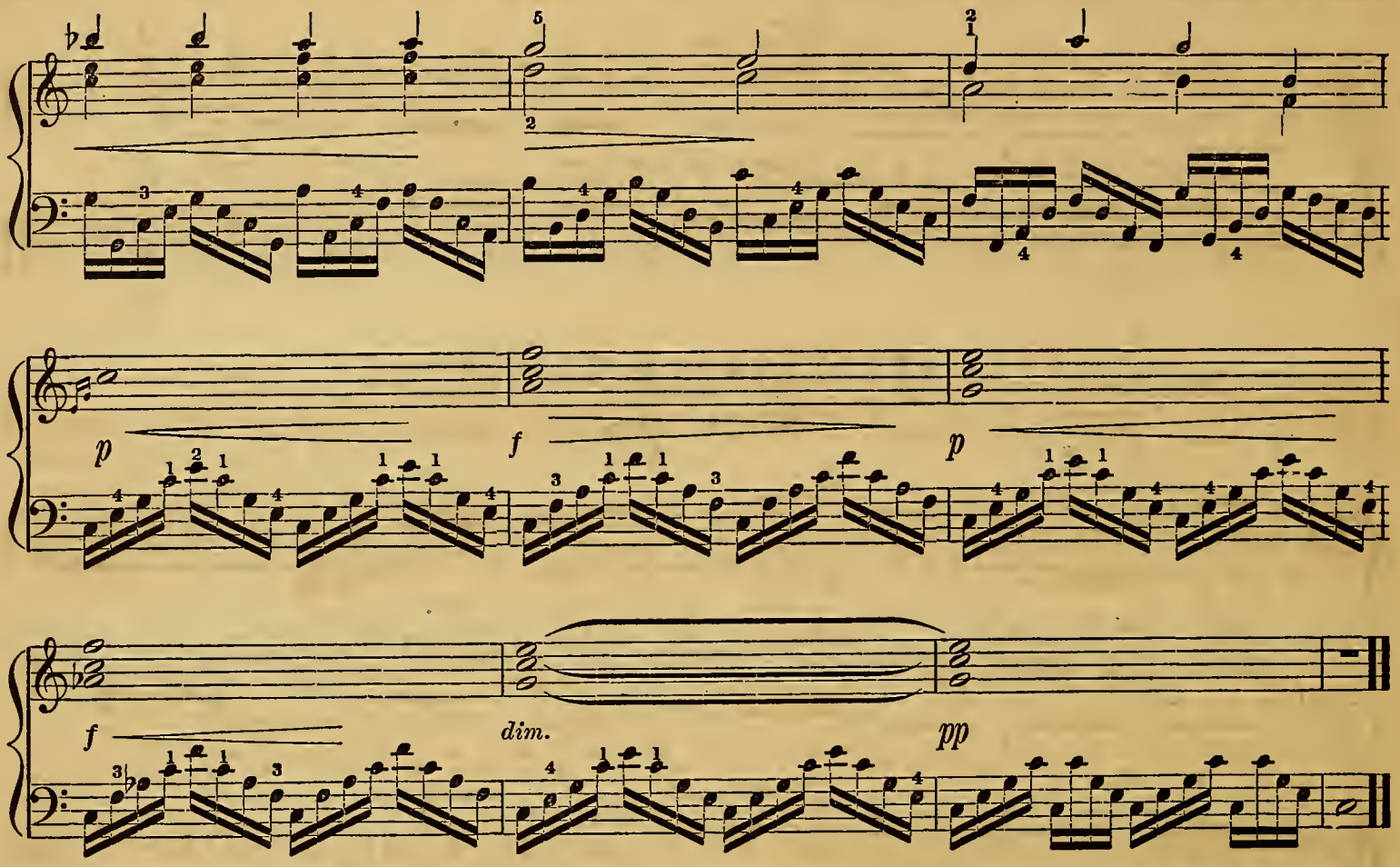

cres - cen - do - poco - a - poco.
f
p
rall.
a tempo.
energico.
crescendo.



SEVENTEENTH LESSON.

STUDY.

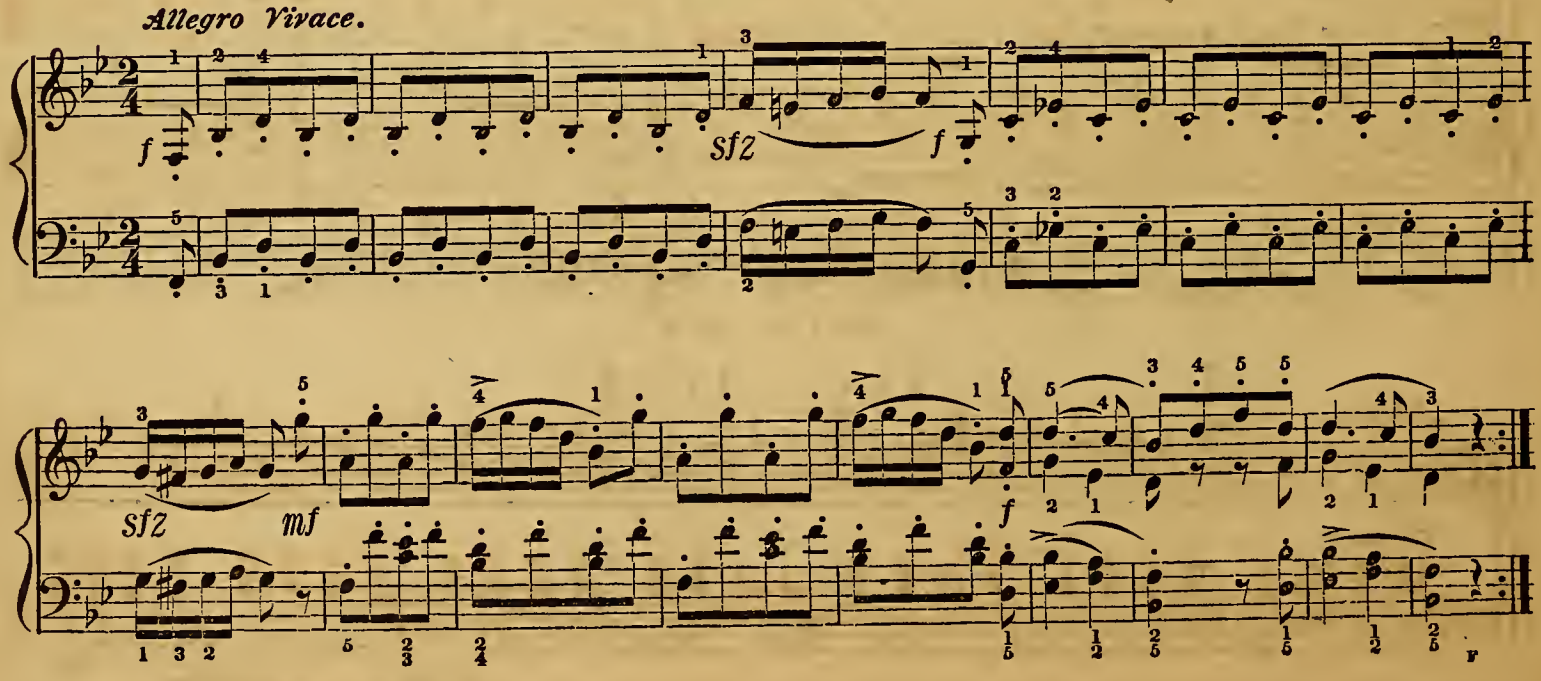


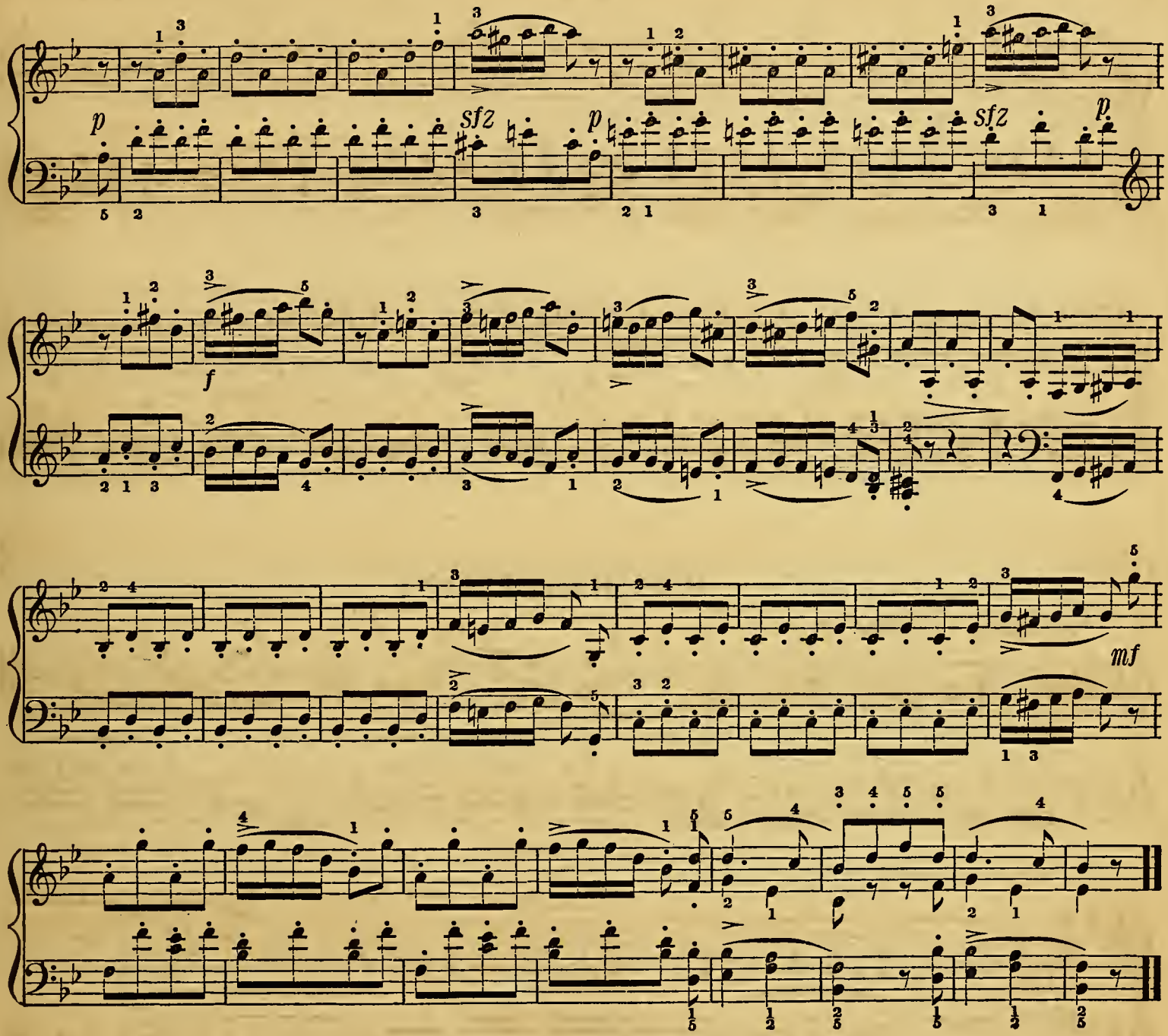


RECREATION.

THE CLOCK.

KULLAK.

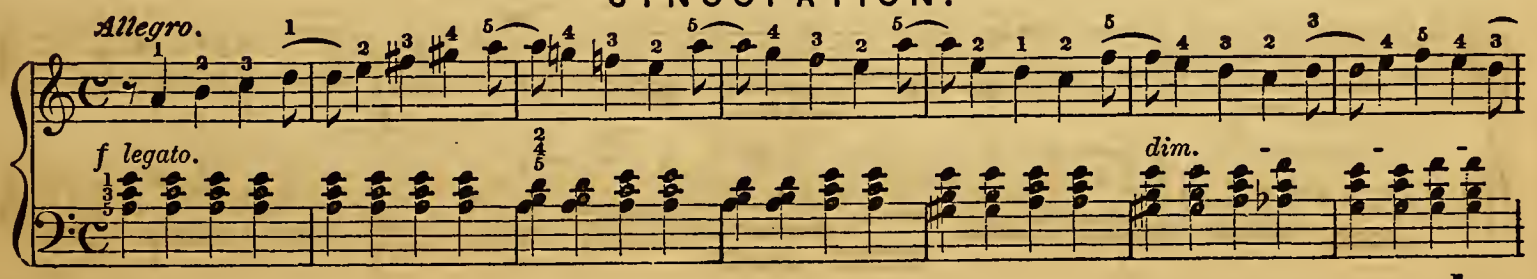


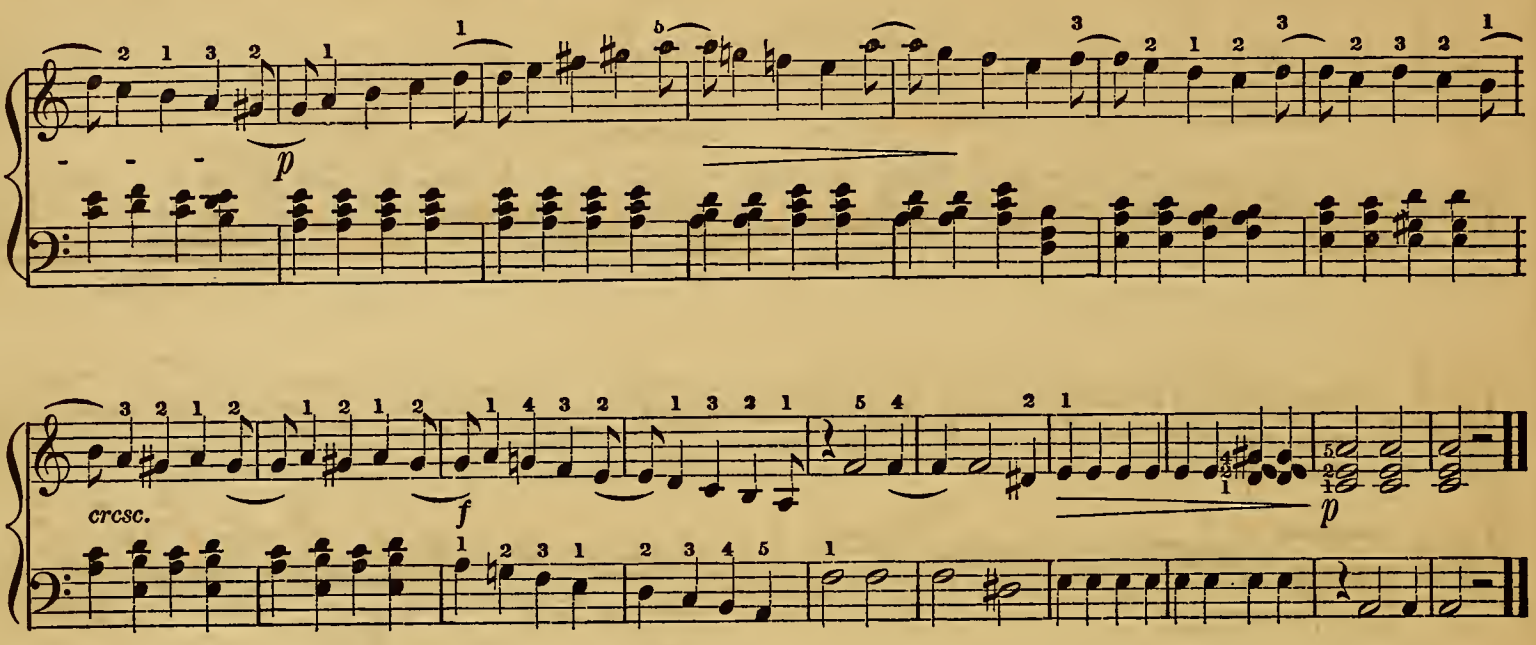


EIGHTEENTH LESSON.

STUDY.

SYNCOPATION.




p
crcsc.
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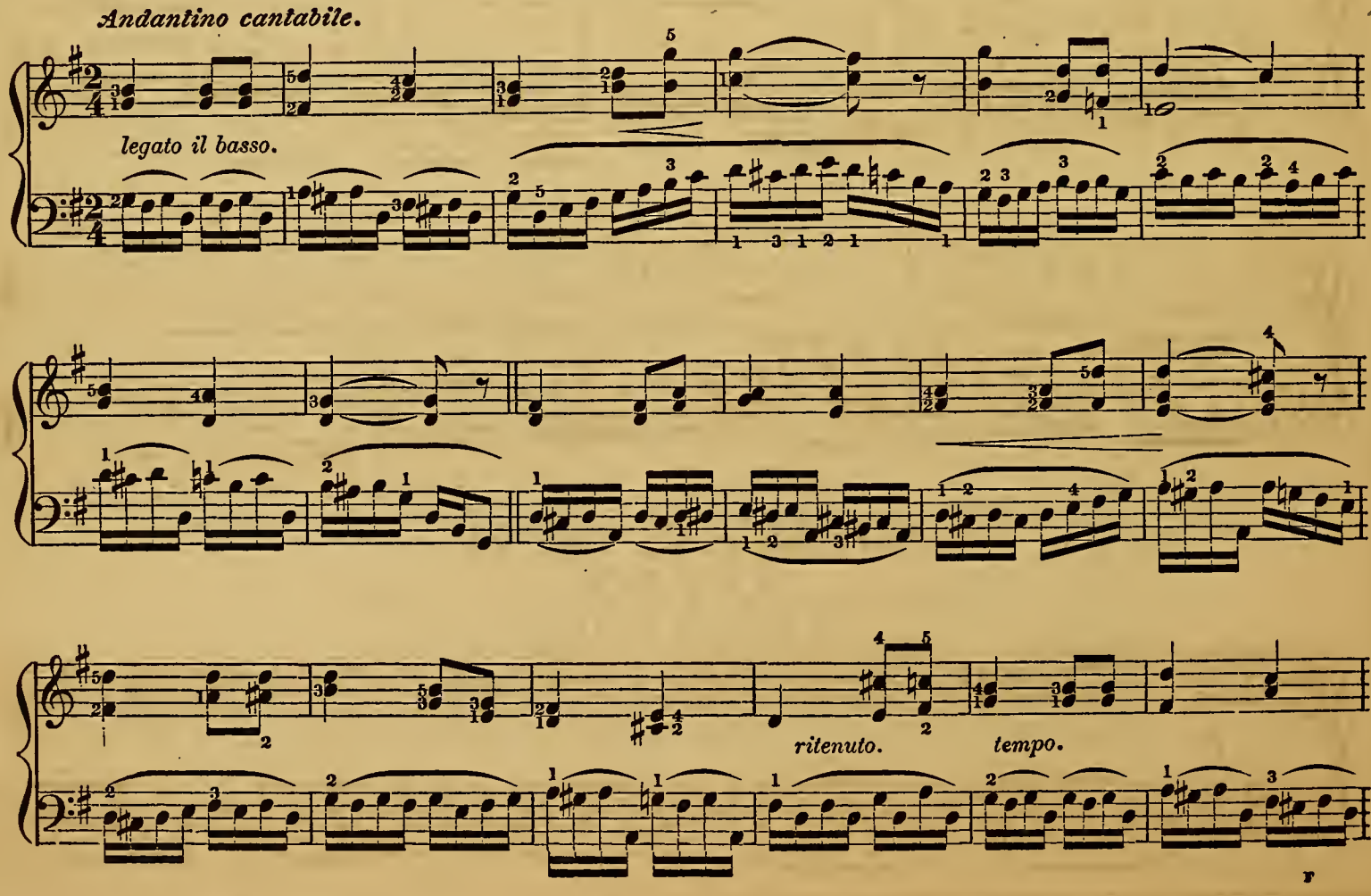
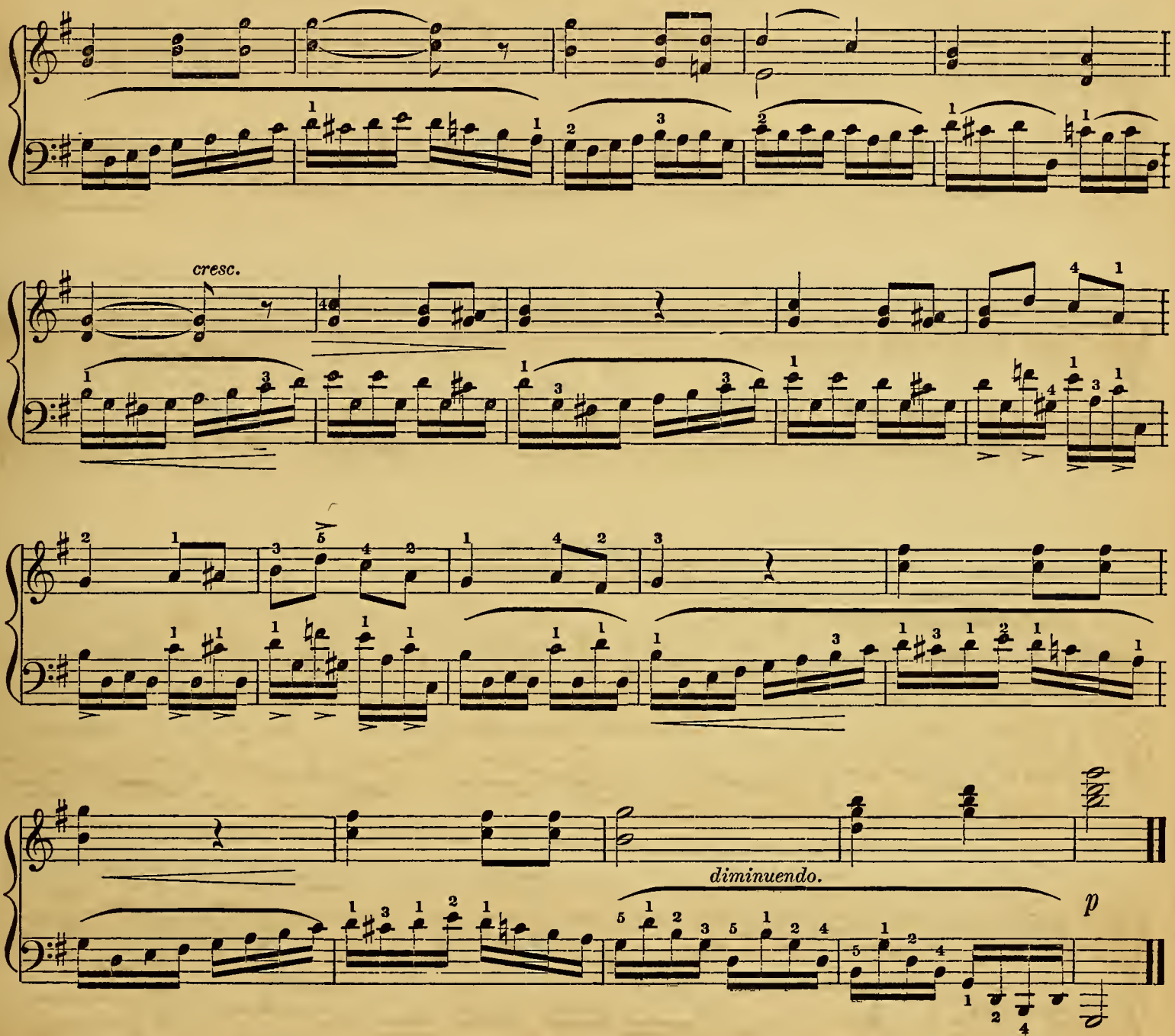
p

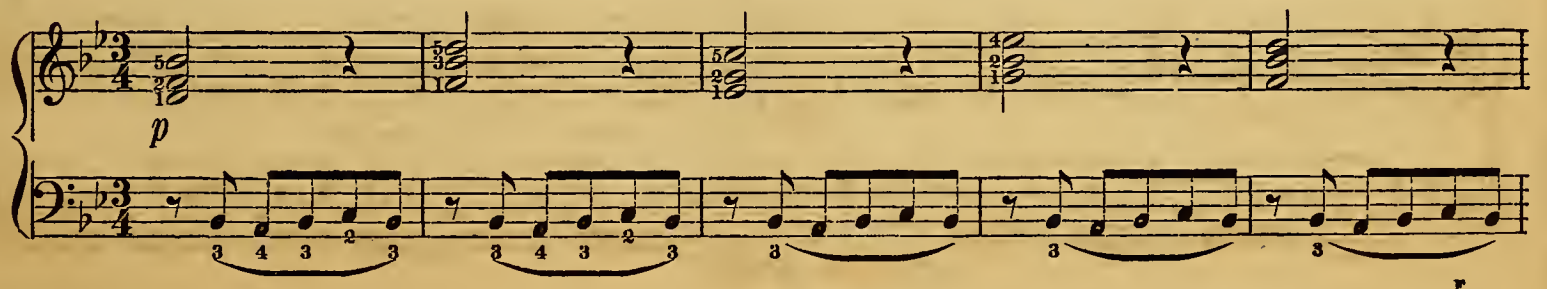
RECREATION.

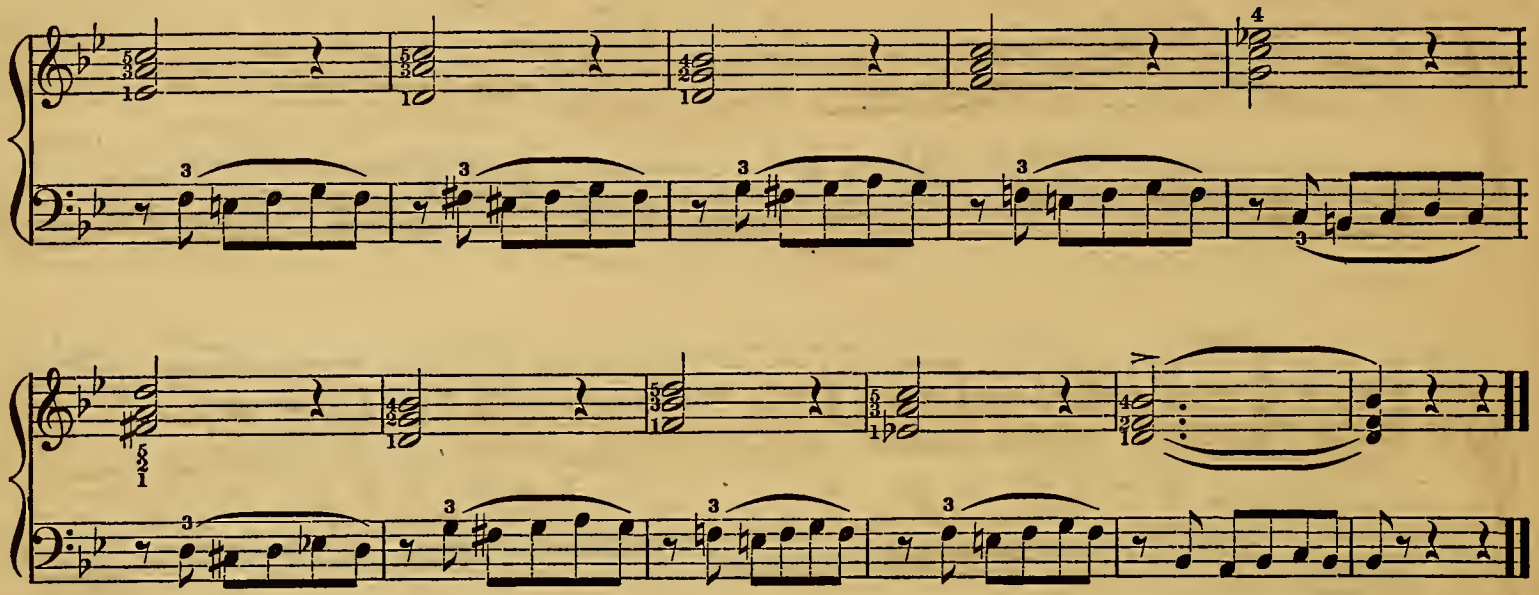

Andantino cantabile.
legato il basso.
ritenuto.
tempo.



NINETEENTH LESSON.

INTRODUCTORY STUDY OF THE TURN.

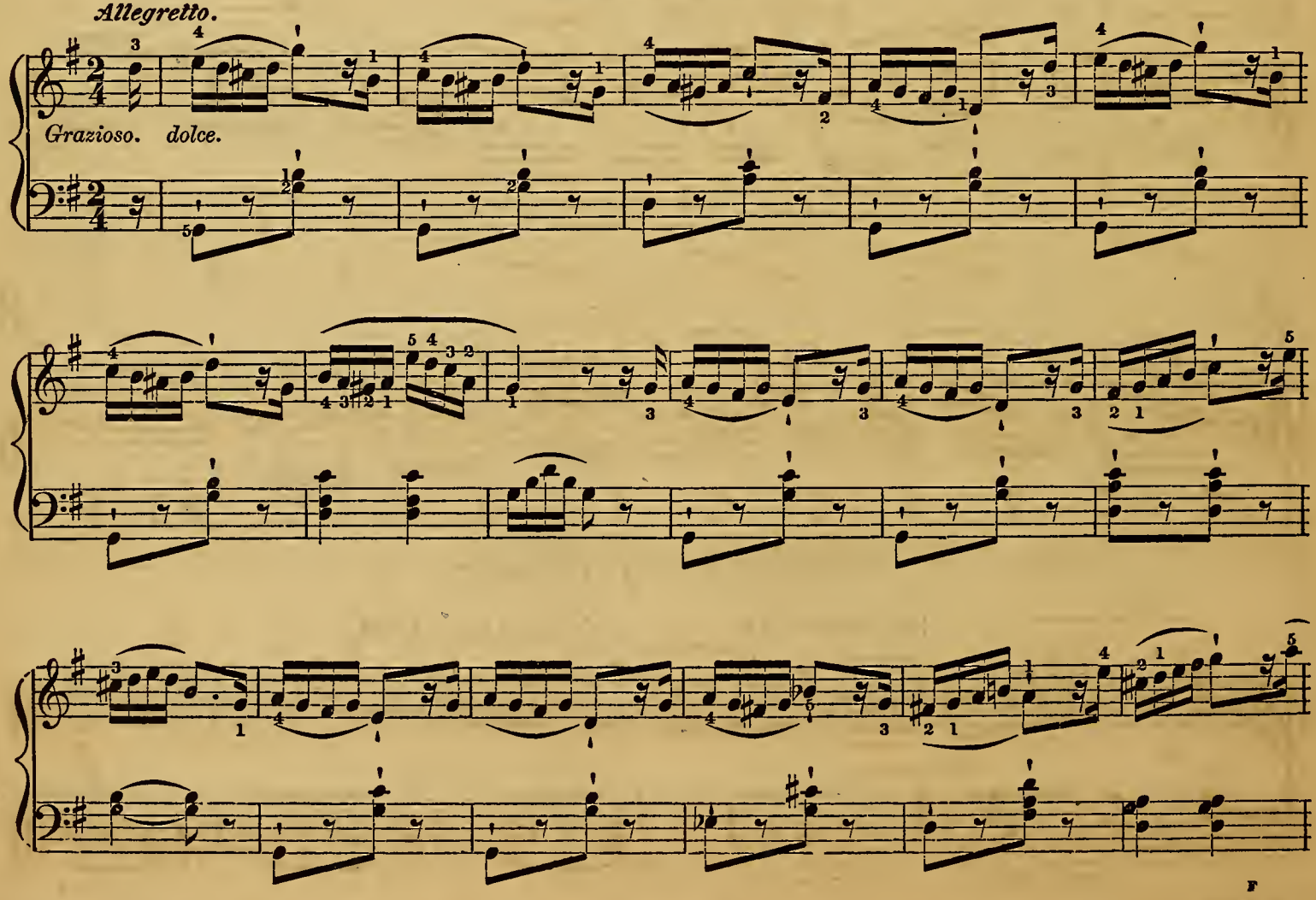


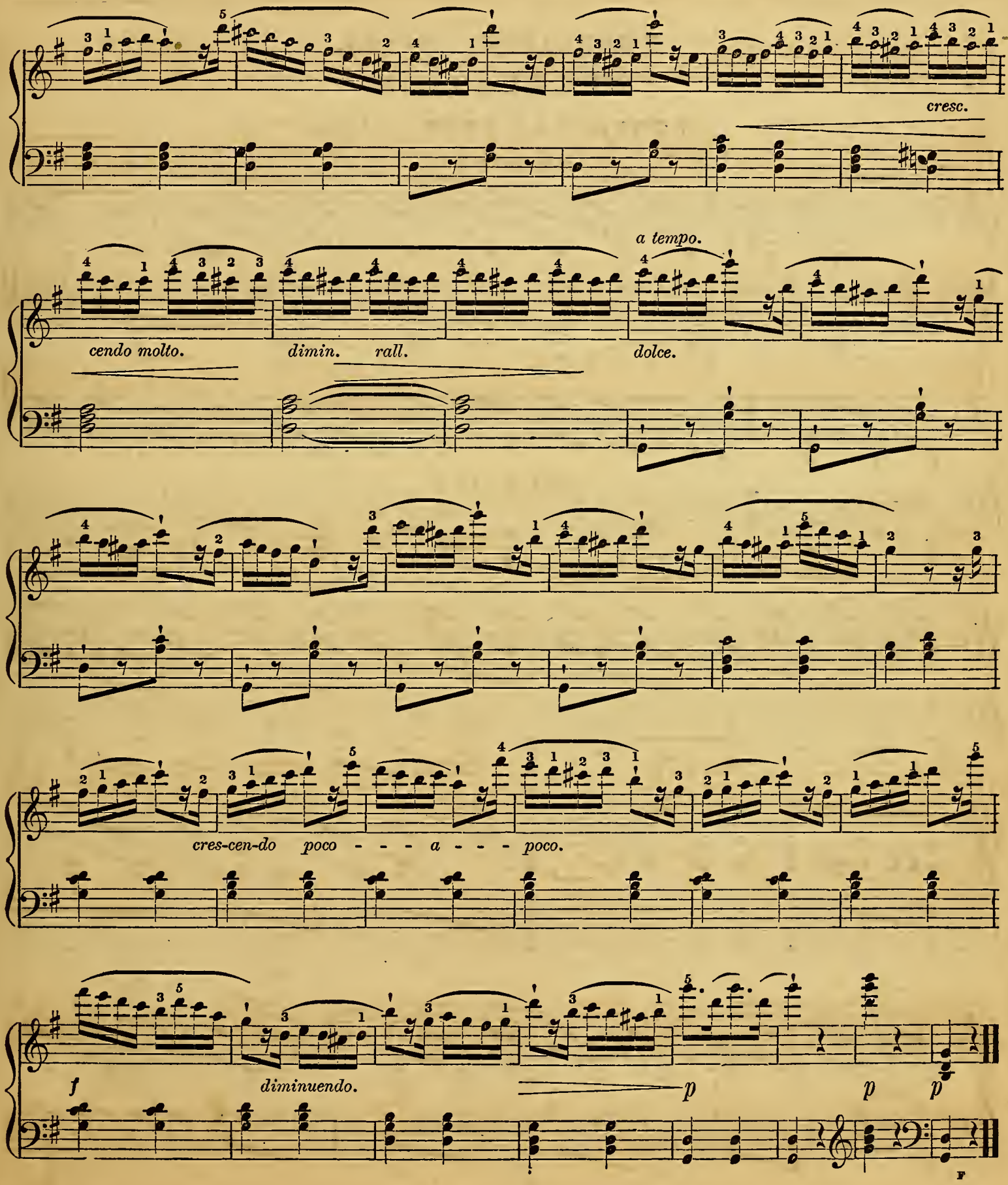


STUDY.

Allegretto.

Grazioso. dolce.



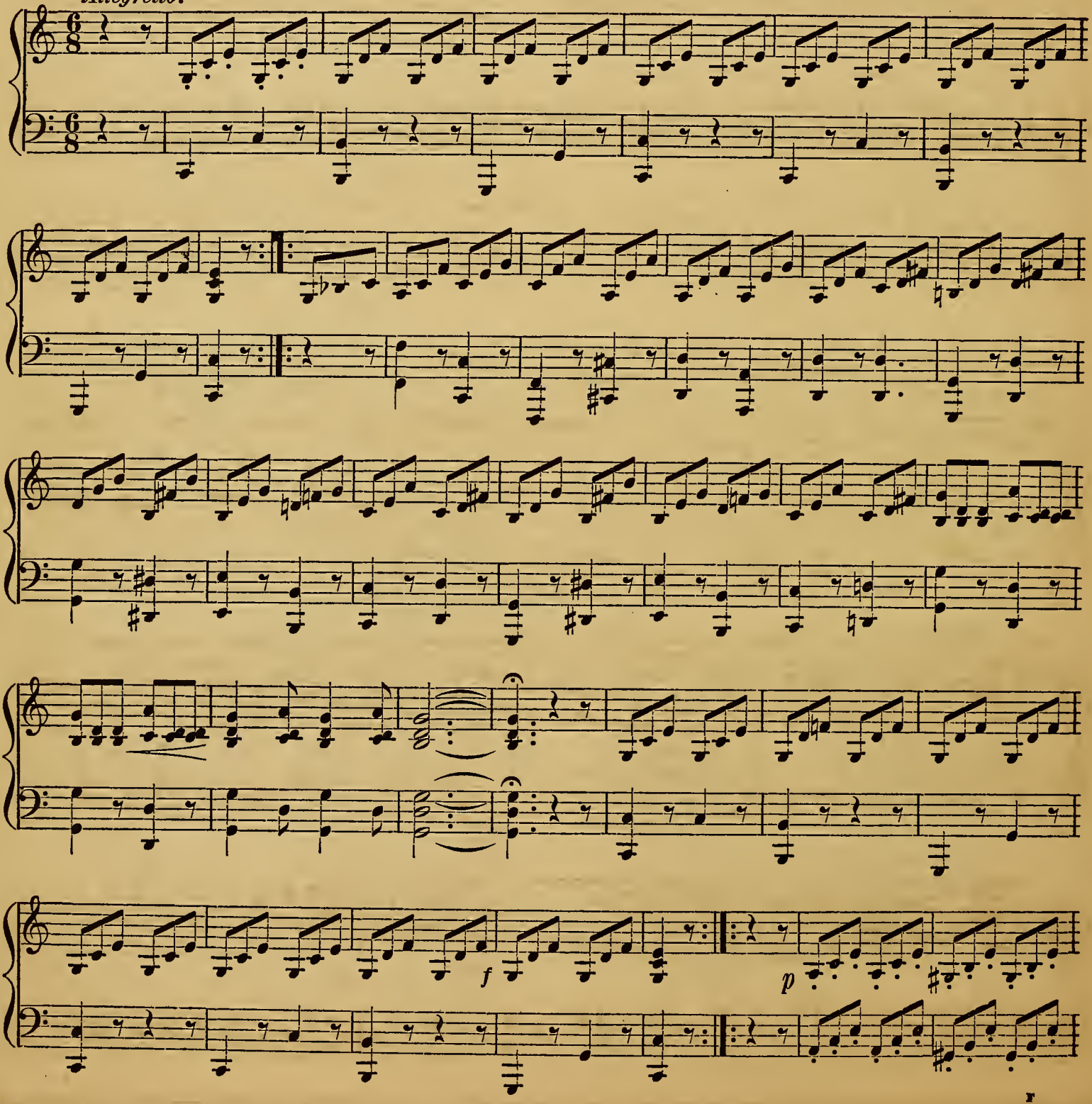

cresc.
a tempo.
cendo molto.
dimin.
rall.
dolce.
cres-cen-do poco - - - a - - - poco.
f
diminuendo.
p
p
p

TWENTIETH LESSON.

RECREATION.

RONDO, FOR FOUR HANDS.

SECONDO.

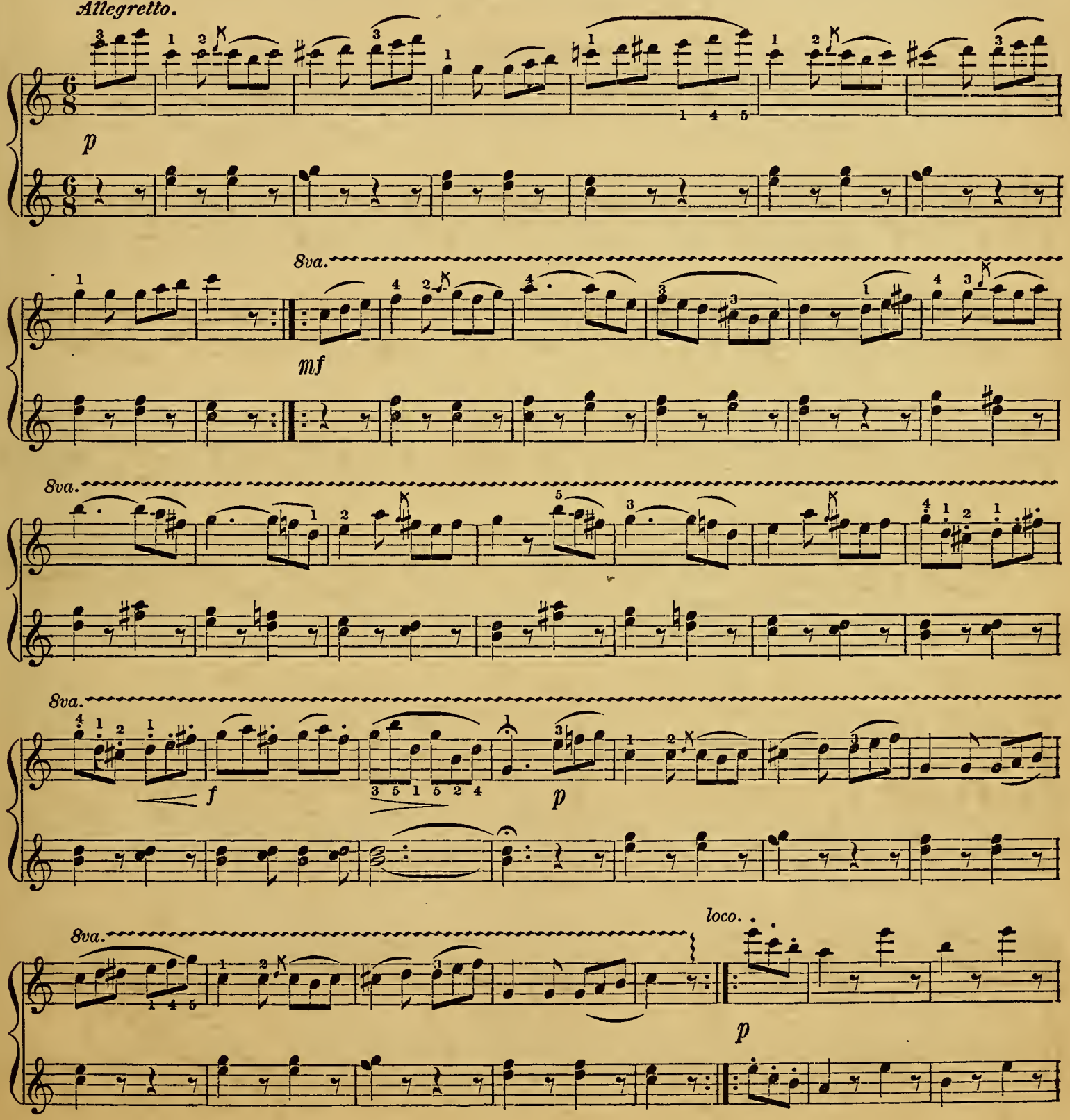


RECREATION.

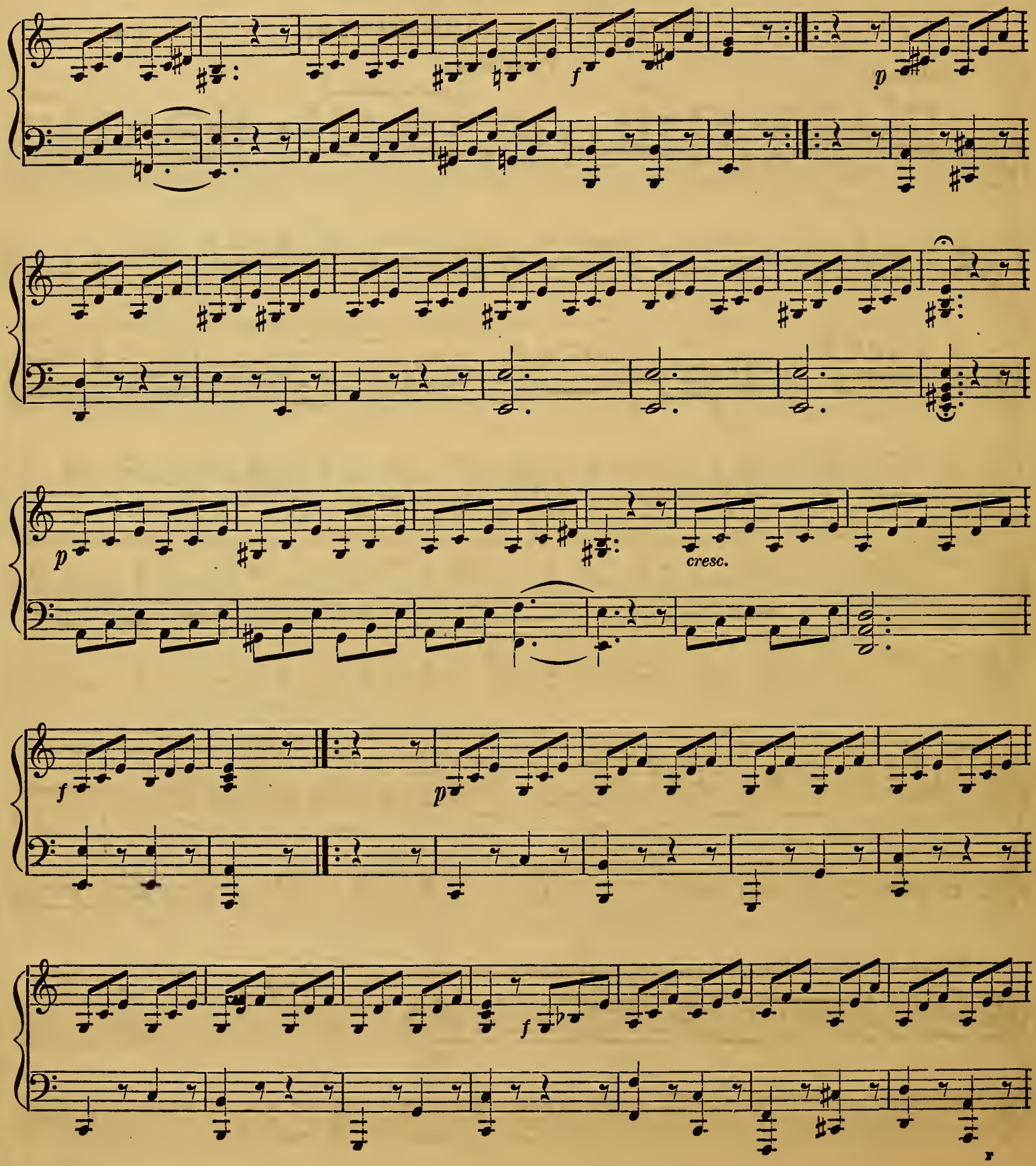
RONDO, FOR FOUR HANDS.

A. DIABELLI.

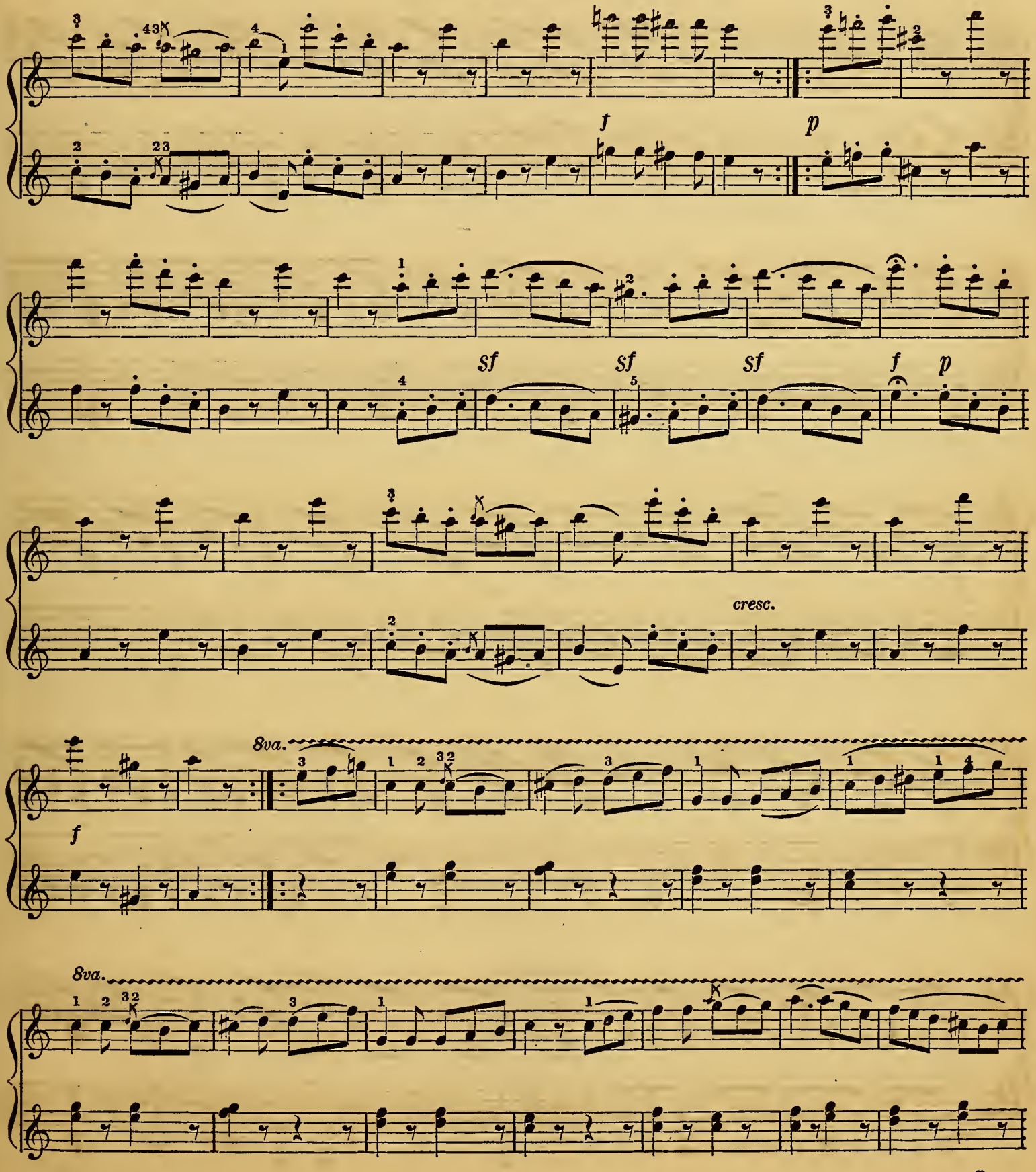
PRIMO.



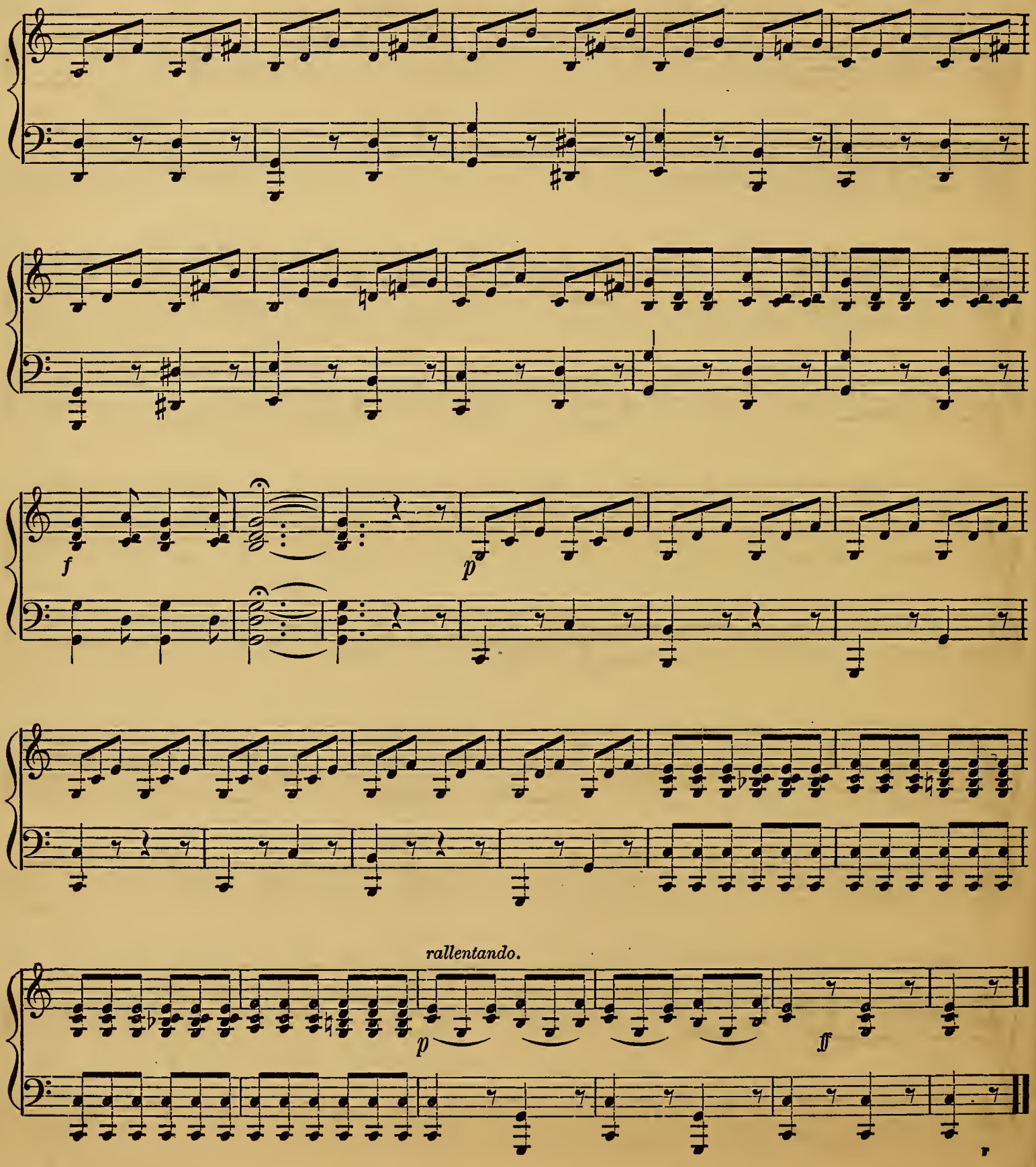
SECONDO.



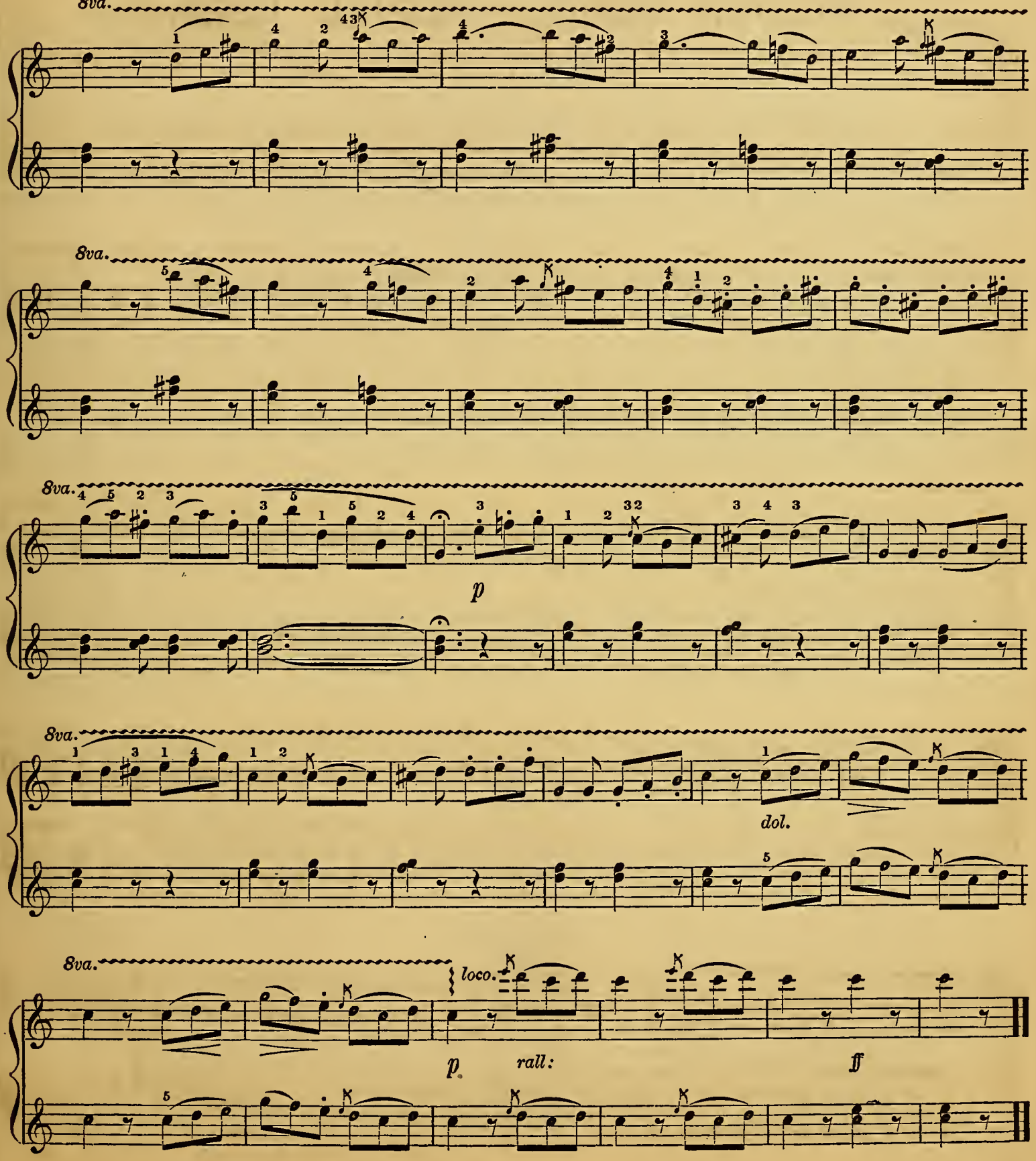
PRIMO.



SECONDO.



PRIMO.



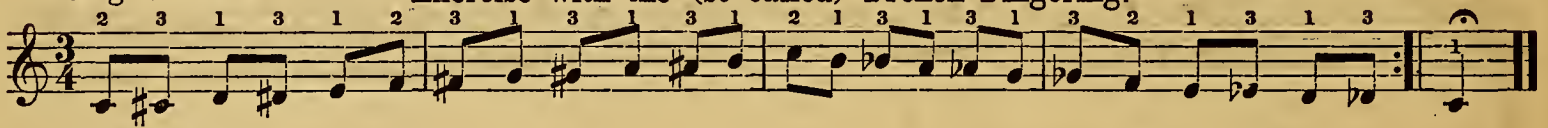
SECOND GRADE. SECOND TERM.

FIRST LESSON.

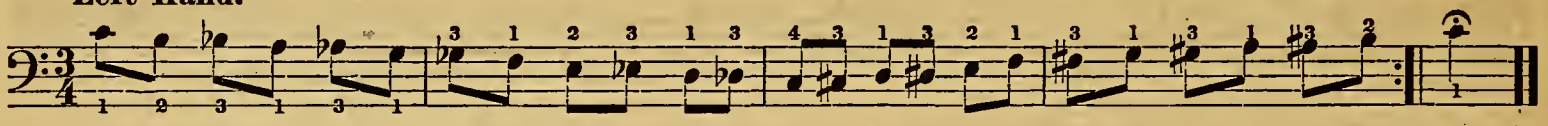
INTRODUCTION TO THE STUDY OF THE CHROMATIC SCALE.

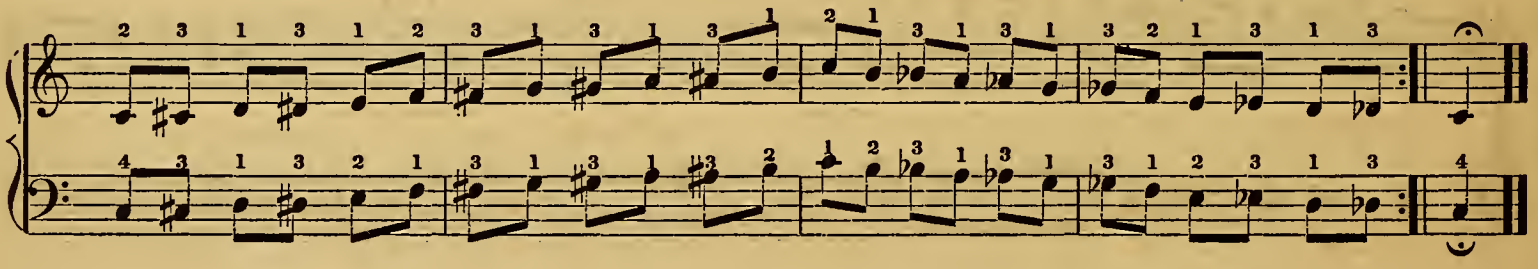
The Chromatic Scale proceeds entirely by semitones, and therefore includes both the black and white keys of the Piano-Forte. There are twelve different sounds in the Chromatic Scale, or thirteen, if we include the octave of the first note. The rules for practicing the scales are given on the 43d. page.

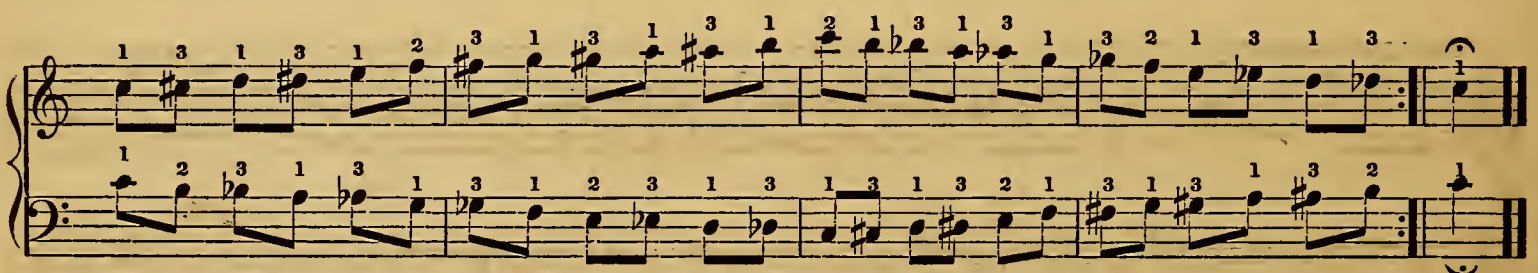
Right Hand. Exercise with the (so called) French Fingering.



Left Hand.

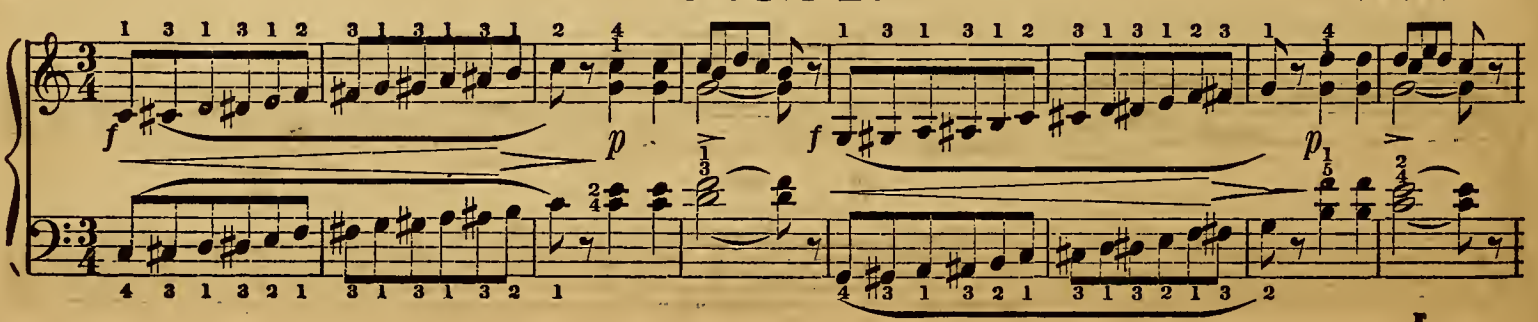


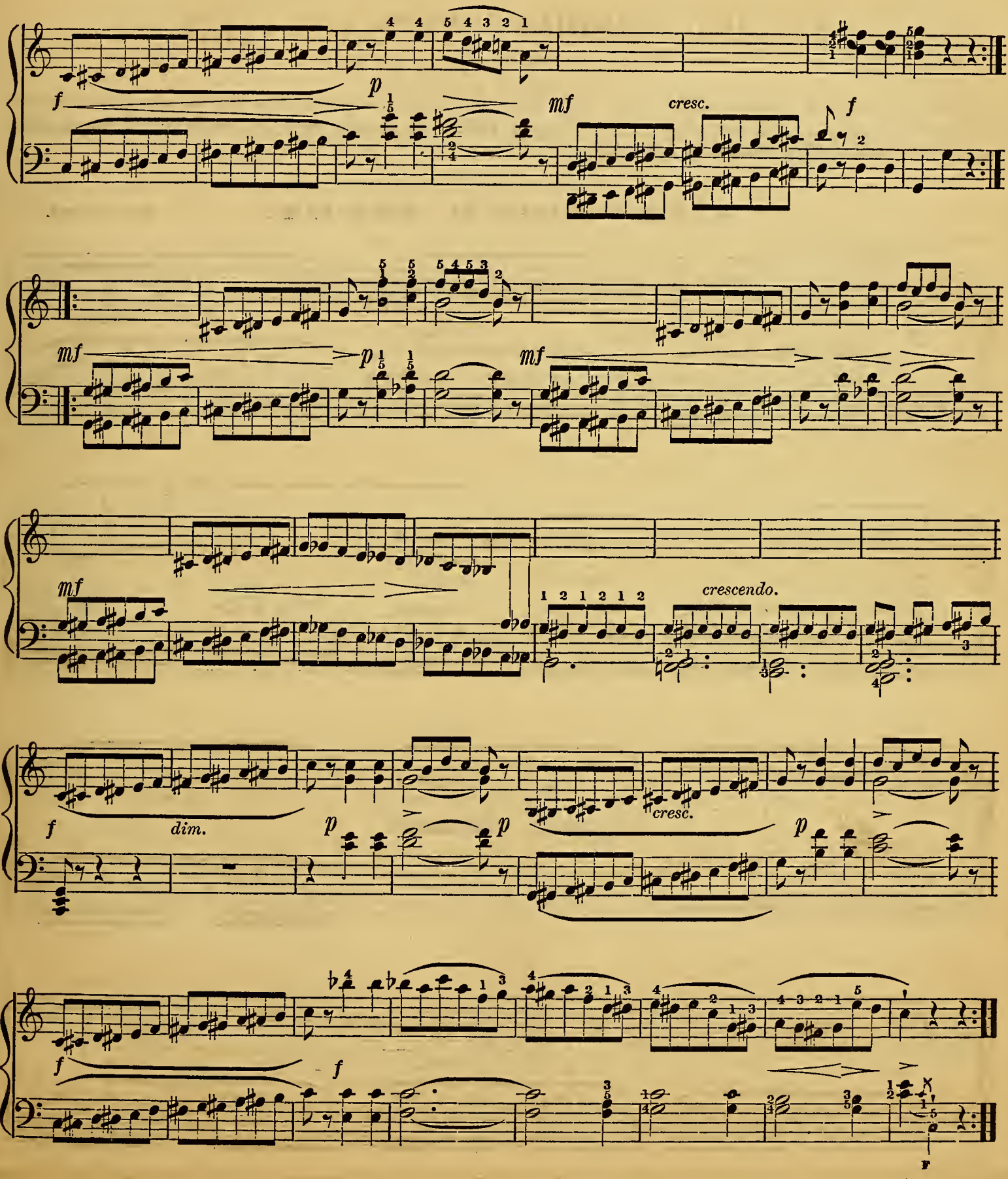




STUDY.

BEYER.



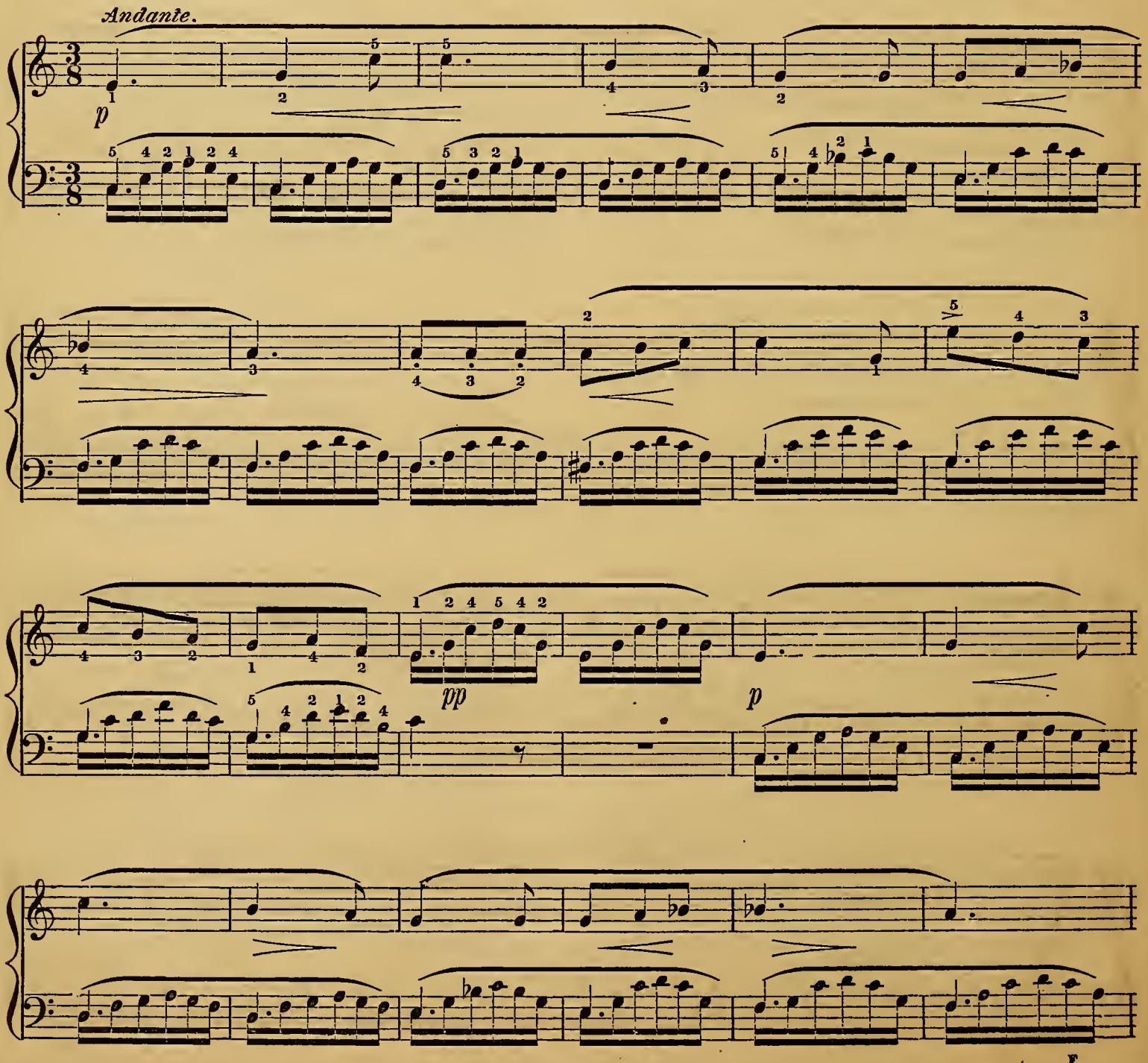

f
p
mf
cresc.
f
mf
p
mf
mf
crescendo.
f
dim.
p
p
cresc.
p
f
f

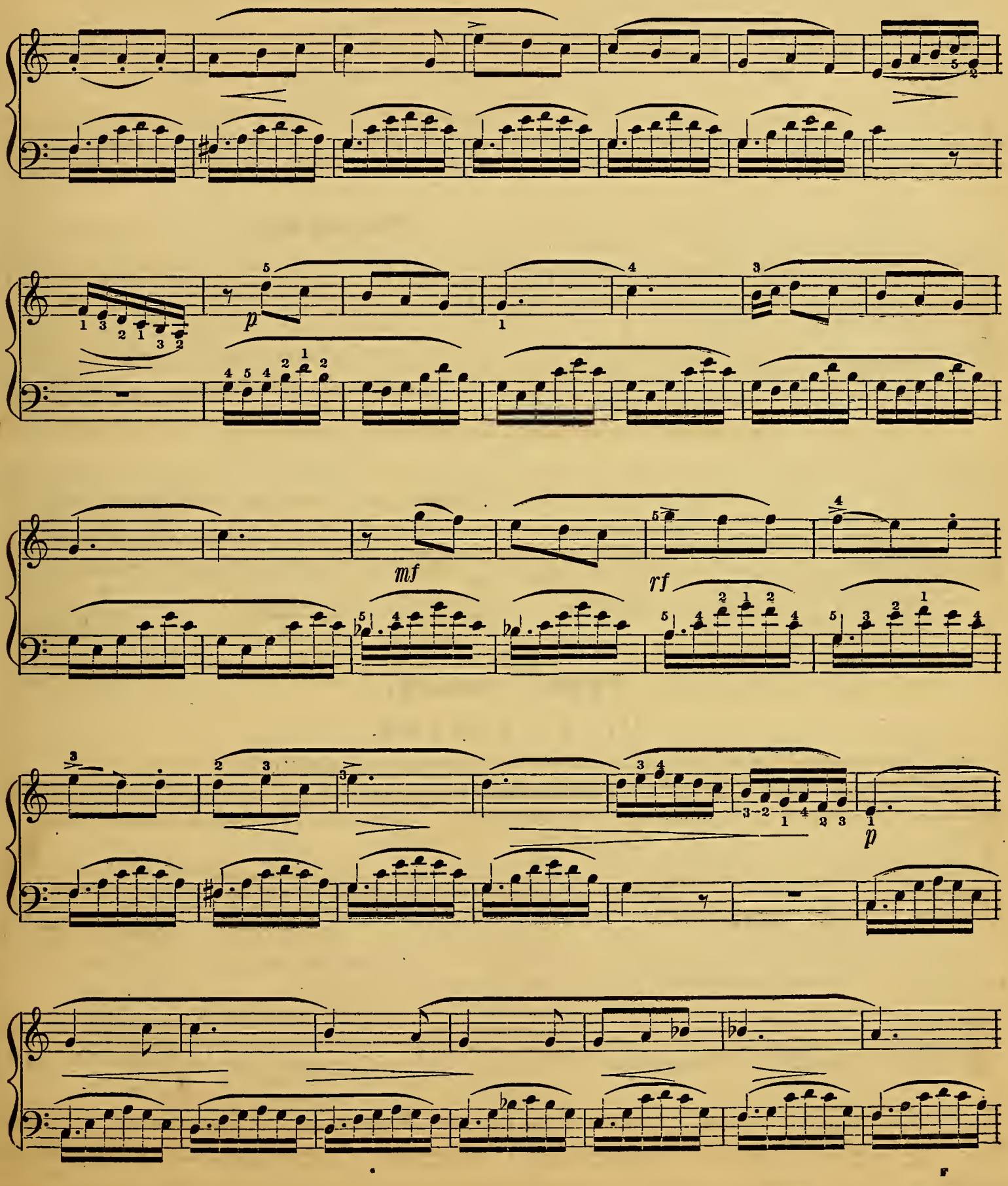
SECOND LESSON.

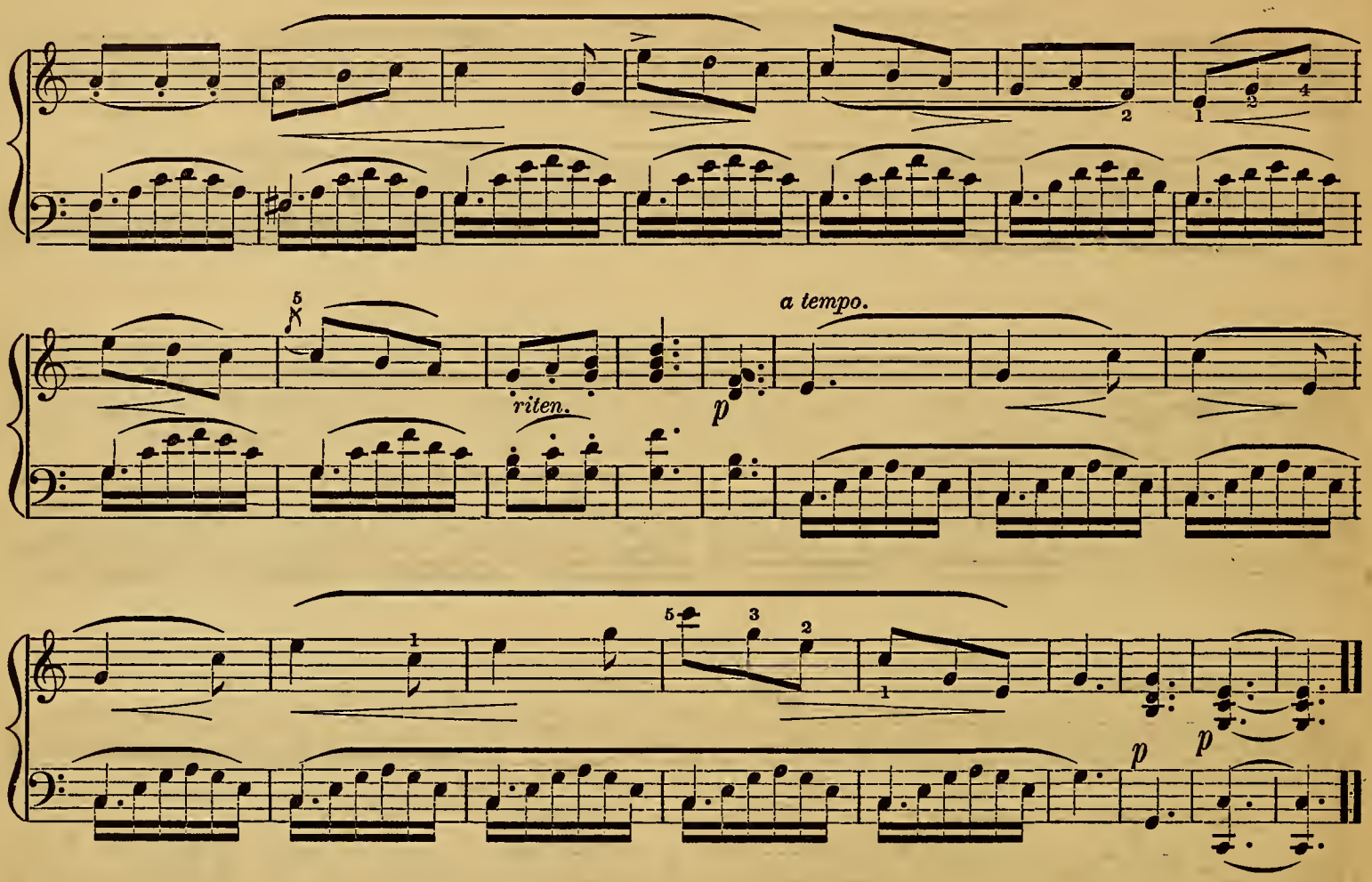
THE SINGING STYLE.

The Cantabile or singing style, so common in Piano playing, requires that the melody should be well marked and accented, and that the slurs of phrasing should be strictly observed, while the accompaniment should be held entirely subordinate and subdued.

CANTABILE STUDY. ST. HELLER.




p
mf
rf
p

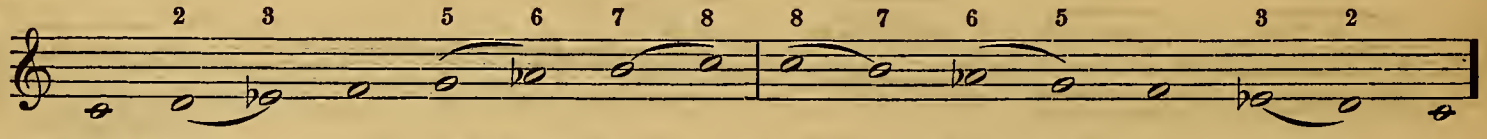


THIRD LESSON.

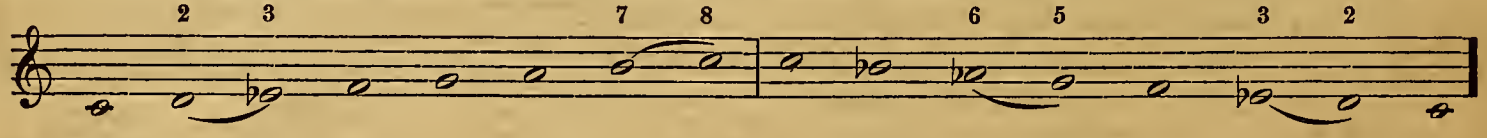
MINOR SCALES.

There are two kinds of Minor Scales in use, the *Harmonic* and the *Melodic.*

The Harmonic Minor Scale has already been explained on the 43d. page; it has the same order of semitones, ascending and descending: namely, between the second and third, fifth and sixth, and seventh and eighth.



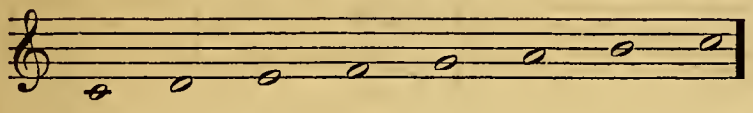
The Melodic Minor Scale has semitones occuring between the second and third, seventh and eighth, ascending, and between the sixth and fifth, and third and second, descending.



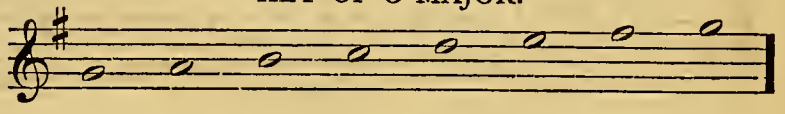
On the 46th. page it has already been stated that there are seven minor sharp keys, and seven minor flat keys. These keys are *relative* to the seven major sharp keys, and the seven major flat keys: In other words,

they have the same number of sharps or flats in the signature, and follow the rules given on the 47th. page. In order to find the key-note or starting point of every minor scale, *count down a minor third from the key-note of the major scale.* For Example:

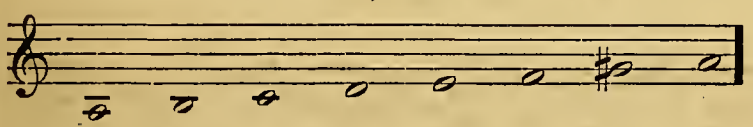
KEY OF C MAJOR.



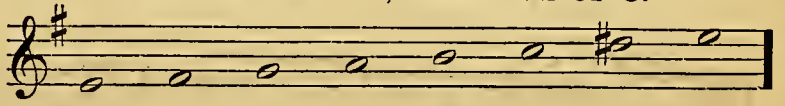
KEY OF G MAJOR.



KEY OF A MINOR, RELATIVE OF C.



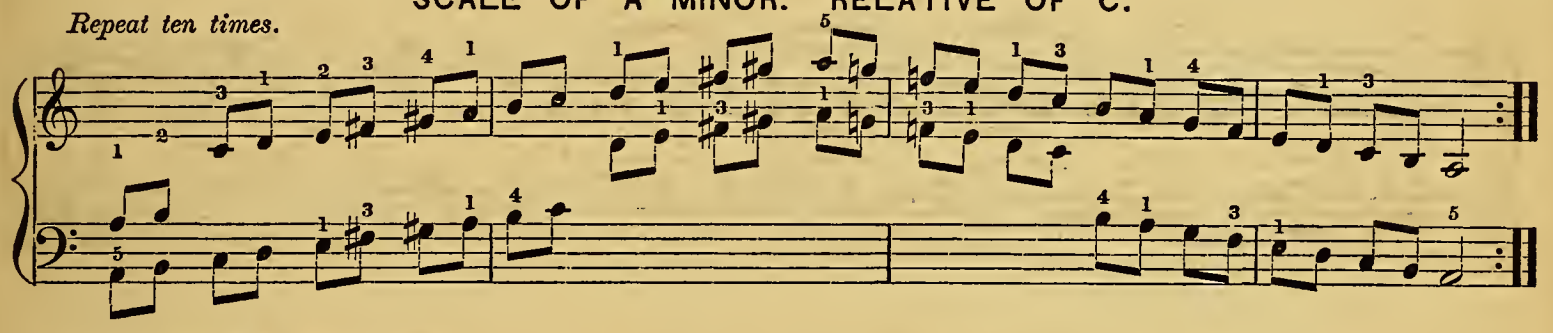
KEY OF E MINOR, RELATIVE OF G.



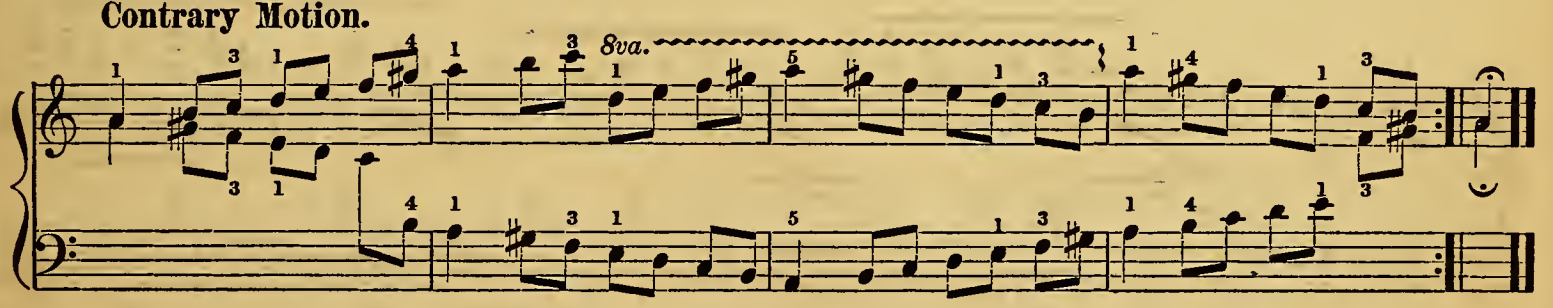
In the Minor Scales it is necessary to introduce accidentals, in order to preserve the right order of intervals, as follows:— In the Harmonic Minor Scale, the seventh note is raised a semitone by means of an accidental. In the Melodic Minor Scale, the sixth and seventh notes are raised a semitone each, ascending, and lowered again, descending. In the present work, the Melodic Minor Scale is given in similar motion, and the Harmonic Minor Scale in contrary motion.

SCALE OF A MINOR. RELATIVE OF C.

Repeat ten times.



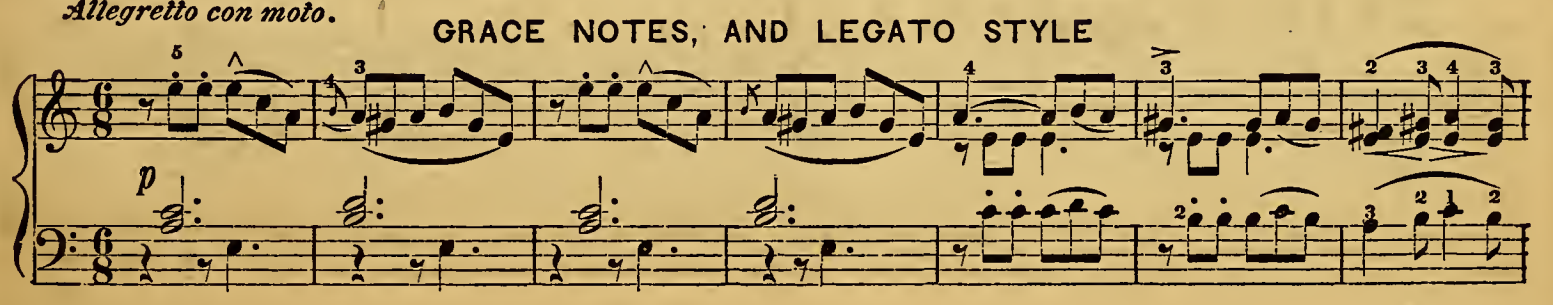
Contrary Motion.

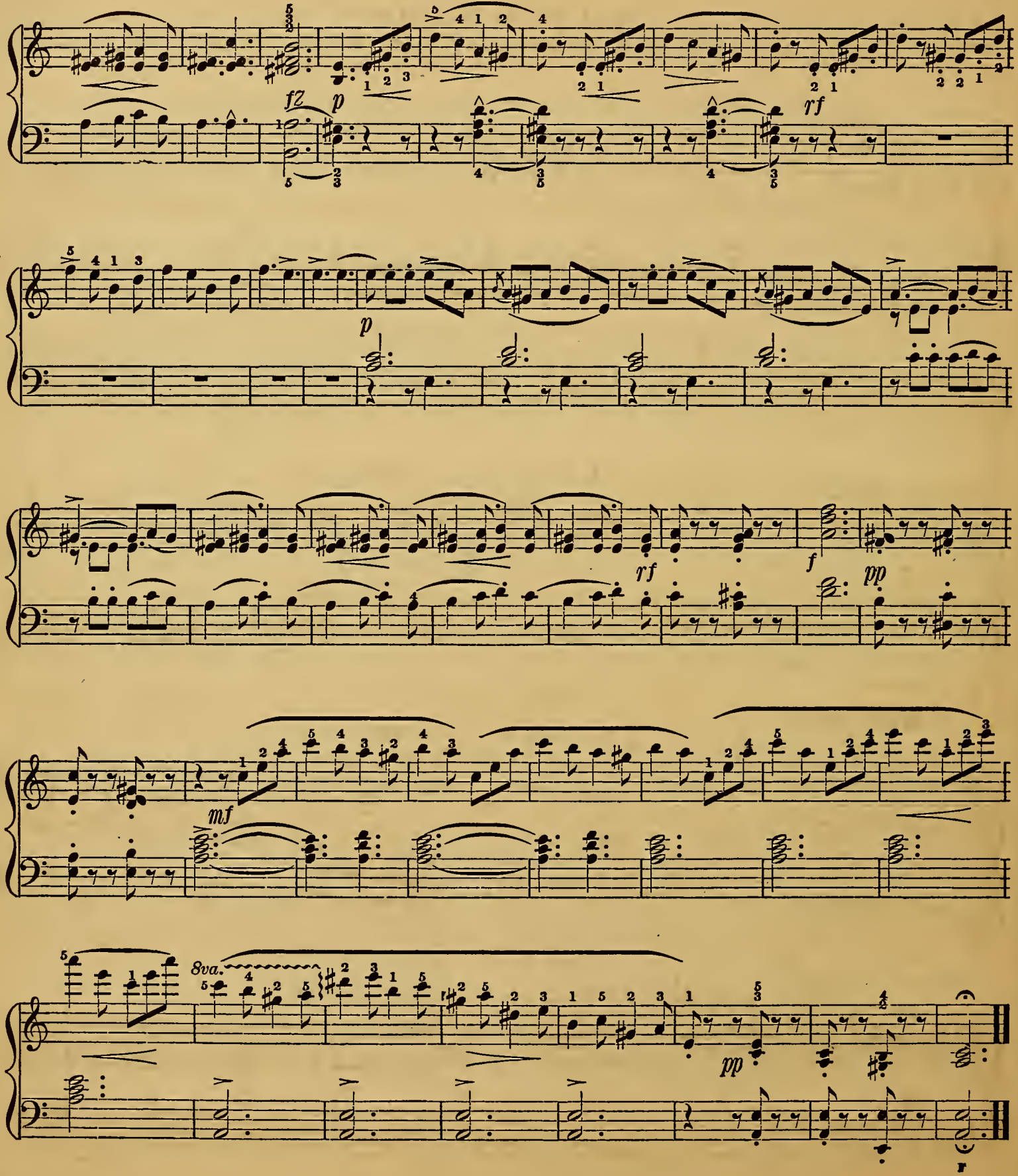


STUDY.

Allegretto con moto.

GRACE NOTES, AND LEGATO STYLE

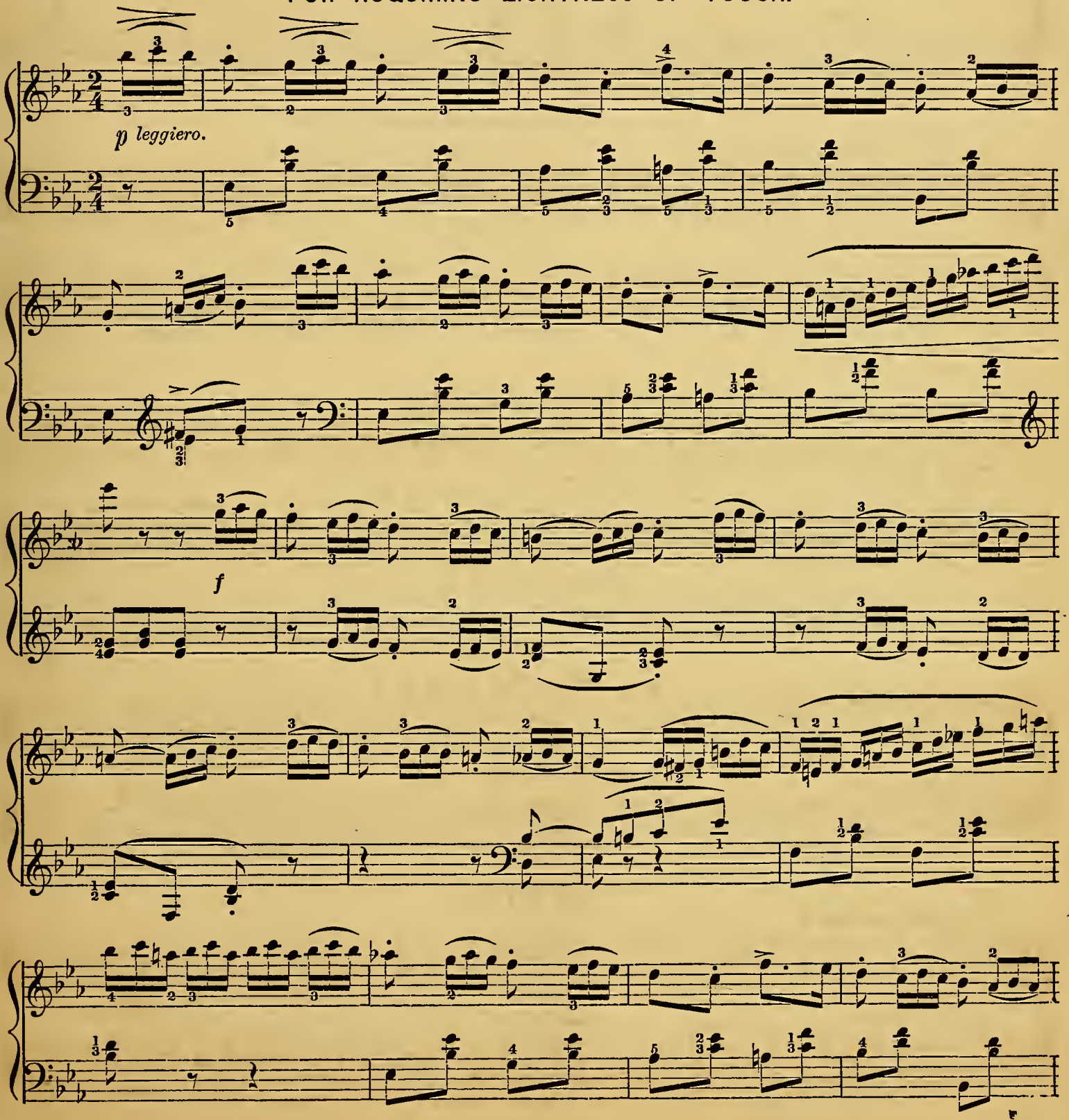


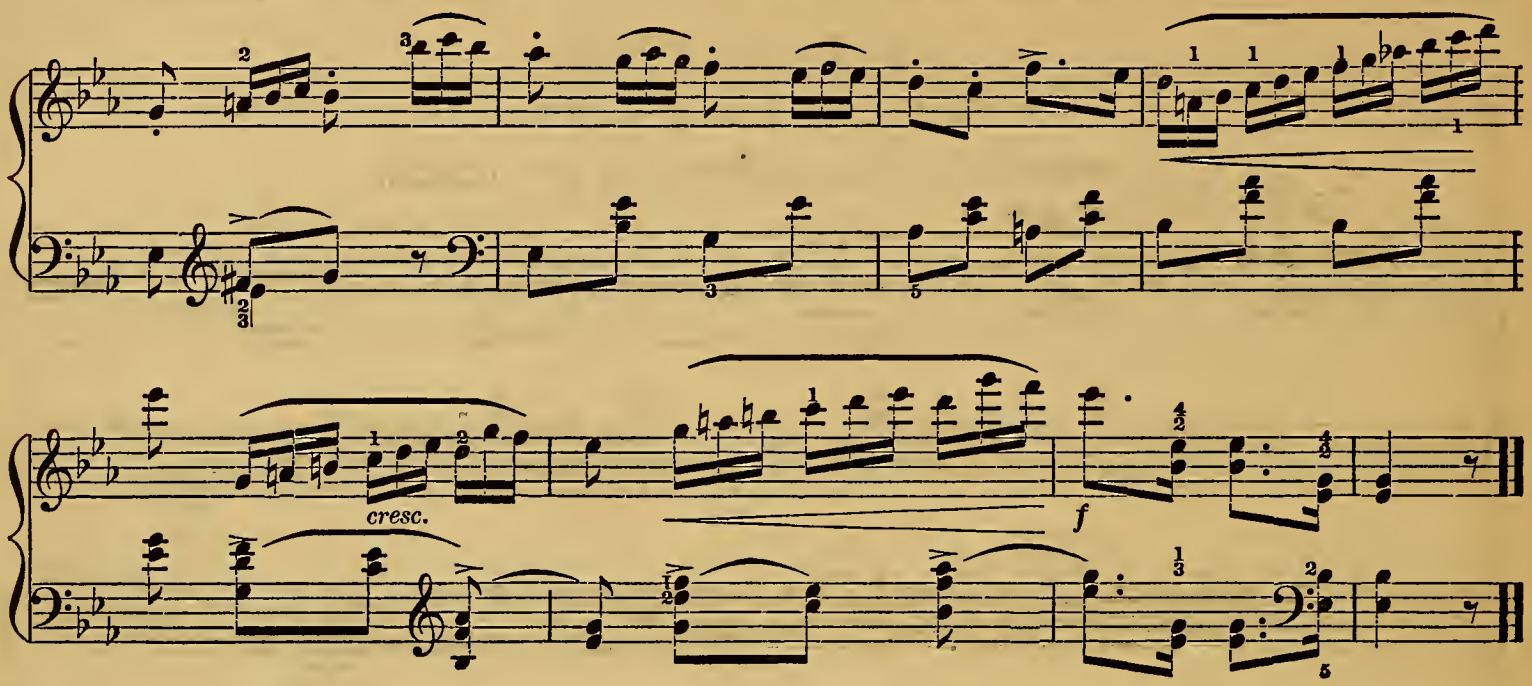

fz
p
rf
p
rf
f
pp
mf
8va.
pp

FOURTH LESSON.

RECREATION.

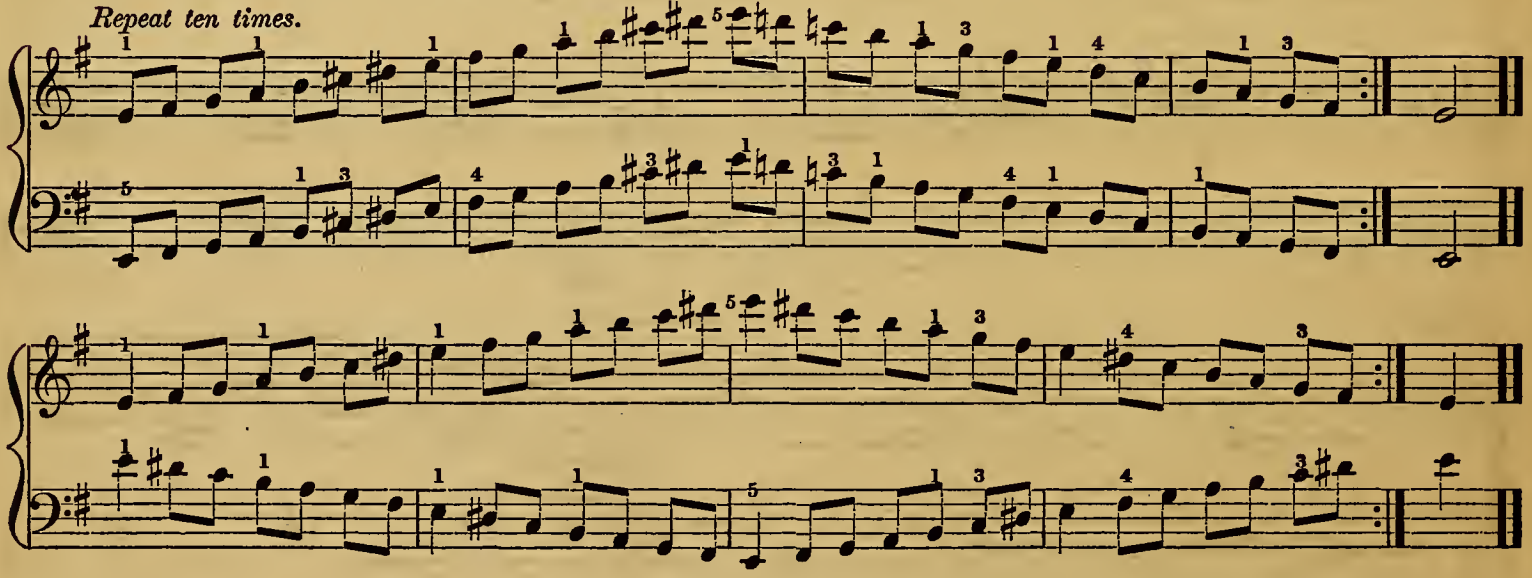
FOR ACQUIRING LIGHTNESS OF TOUCH.



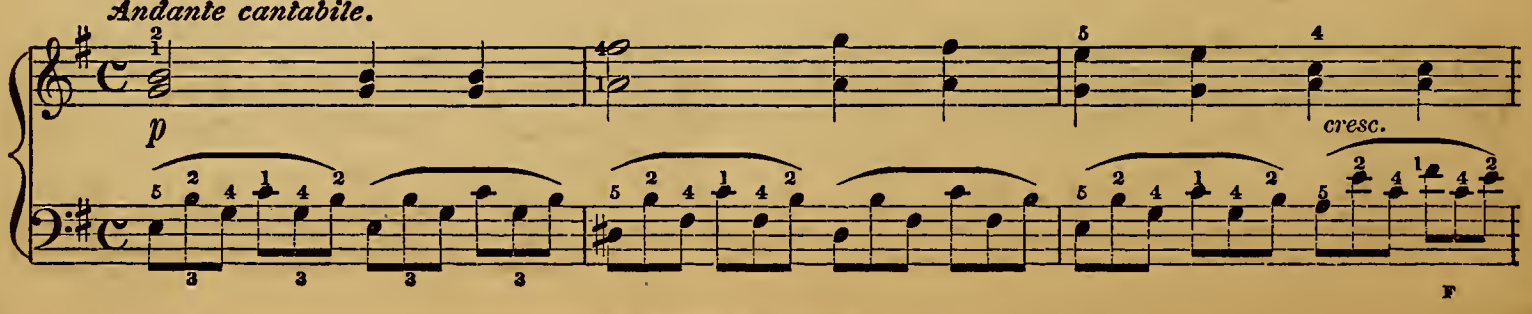


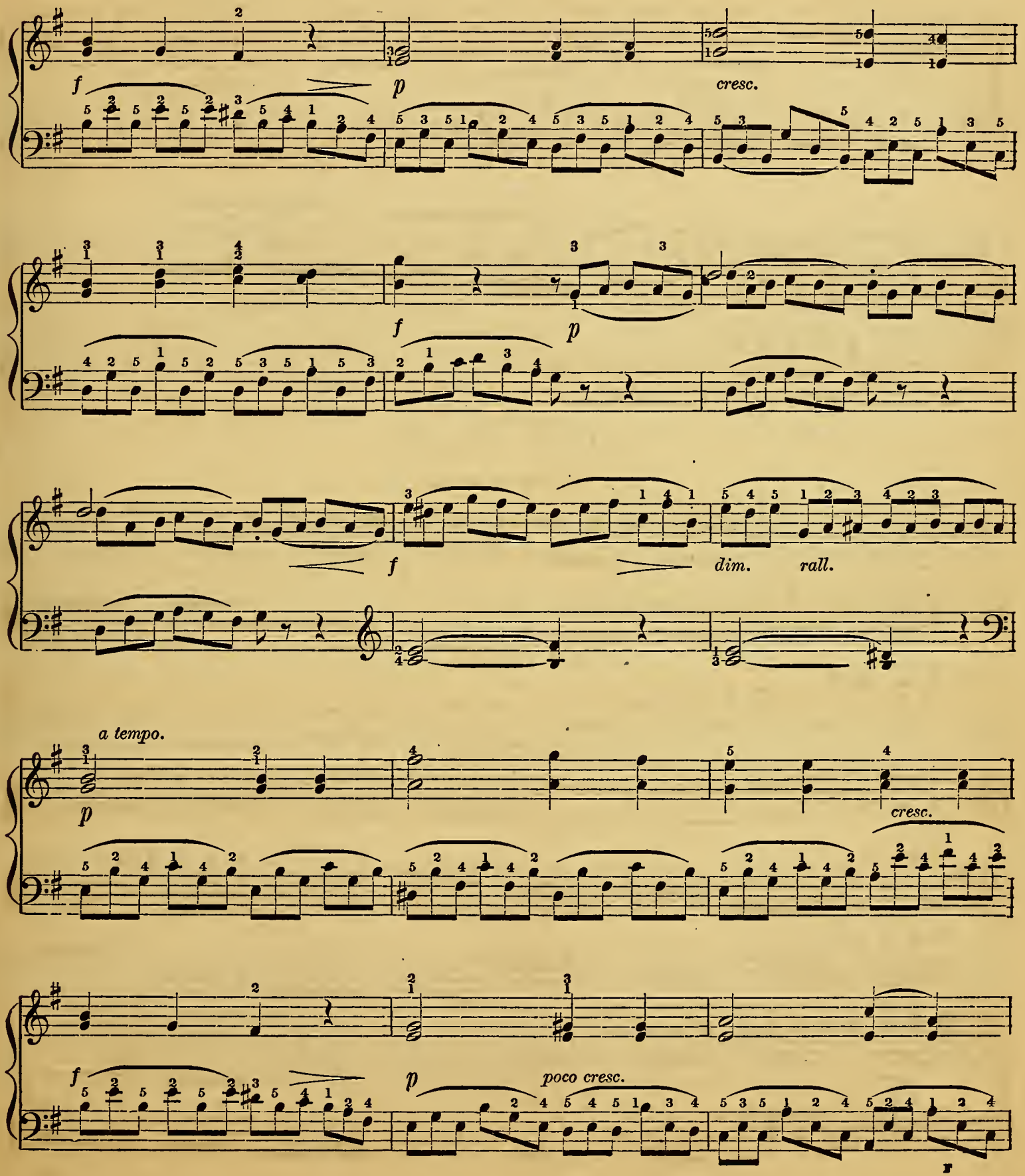
FIFTH LESSON.

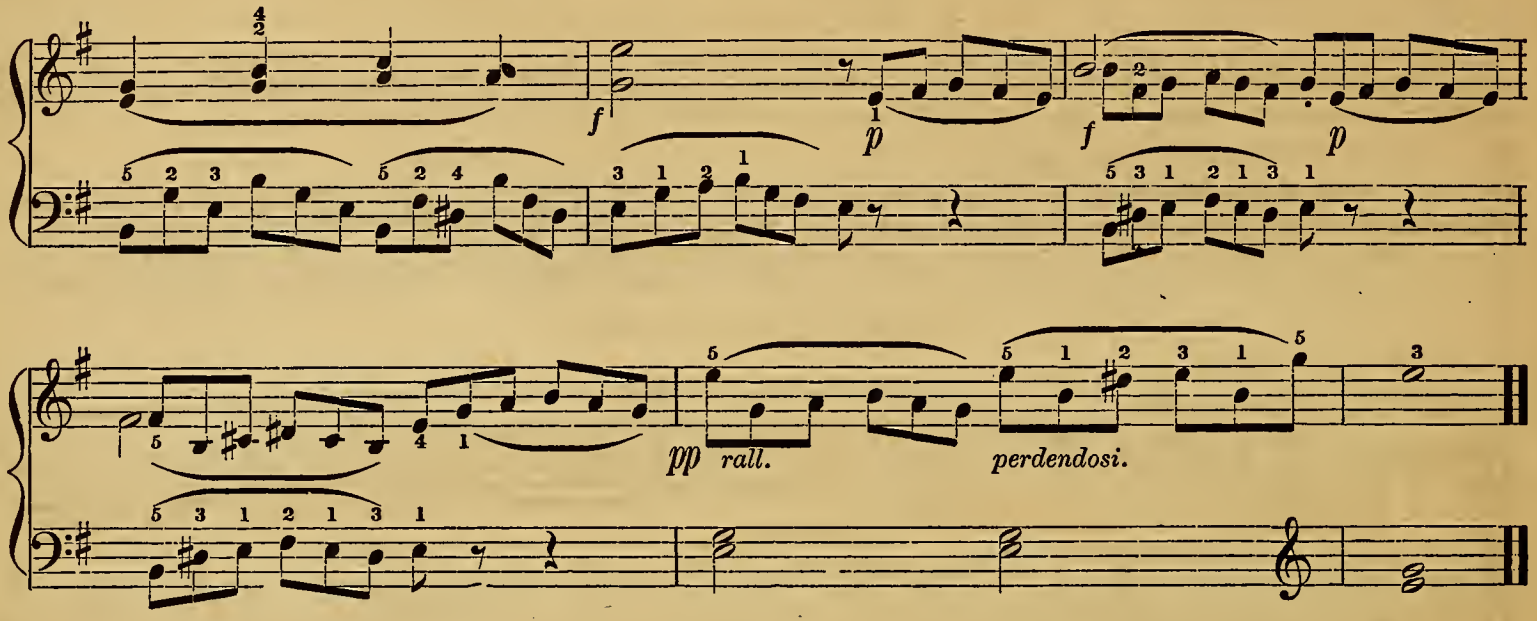
SCALE OF E MINOR. RELATIVE OF G.



STUDY.

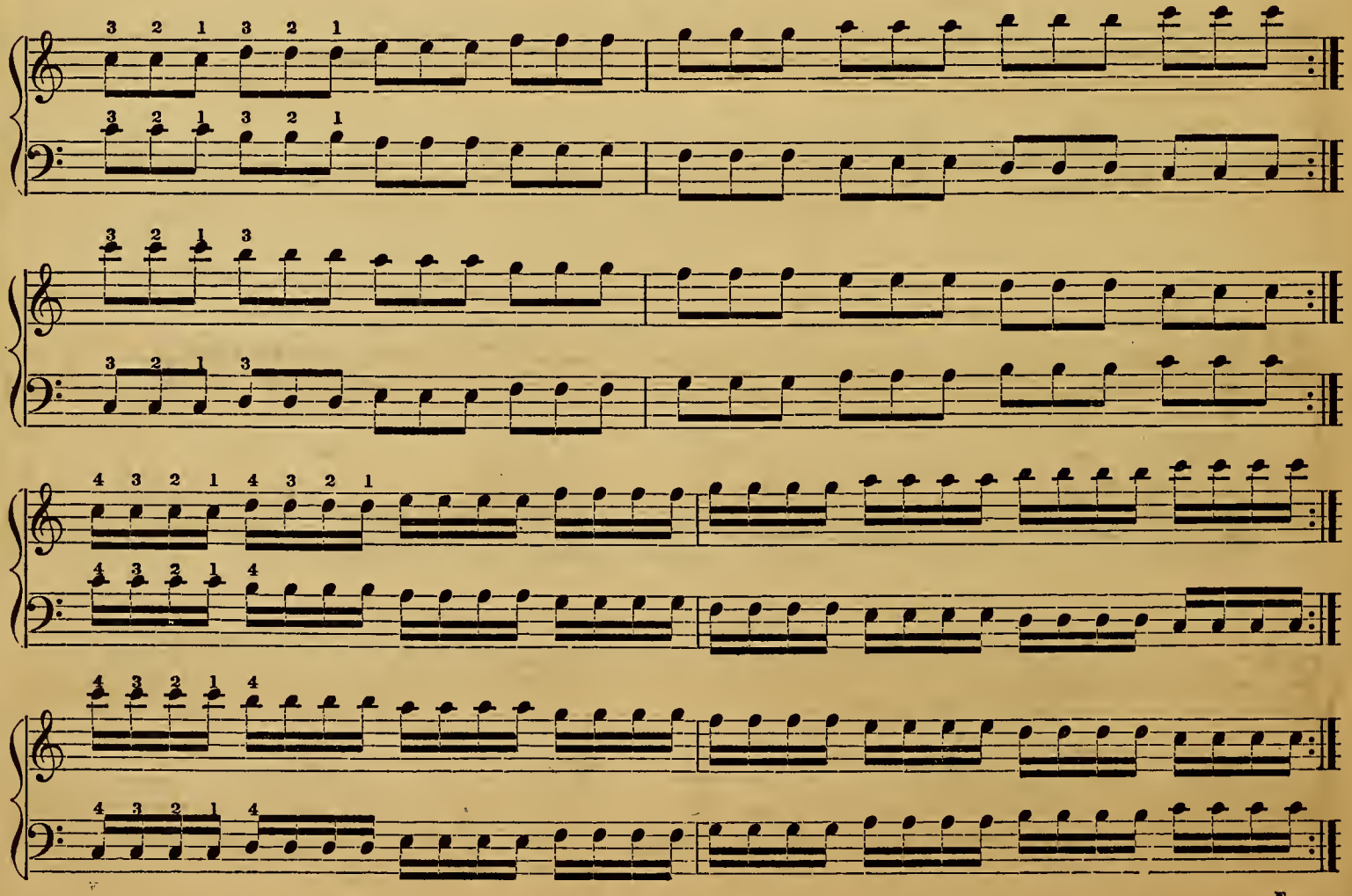



f
p
cresc.
f
p
f
dim.
rall.
a tempo.
p
cresc.
f
p
poco cresc.



SIXTH LESSON.

TREMOLO.



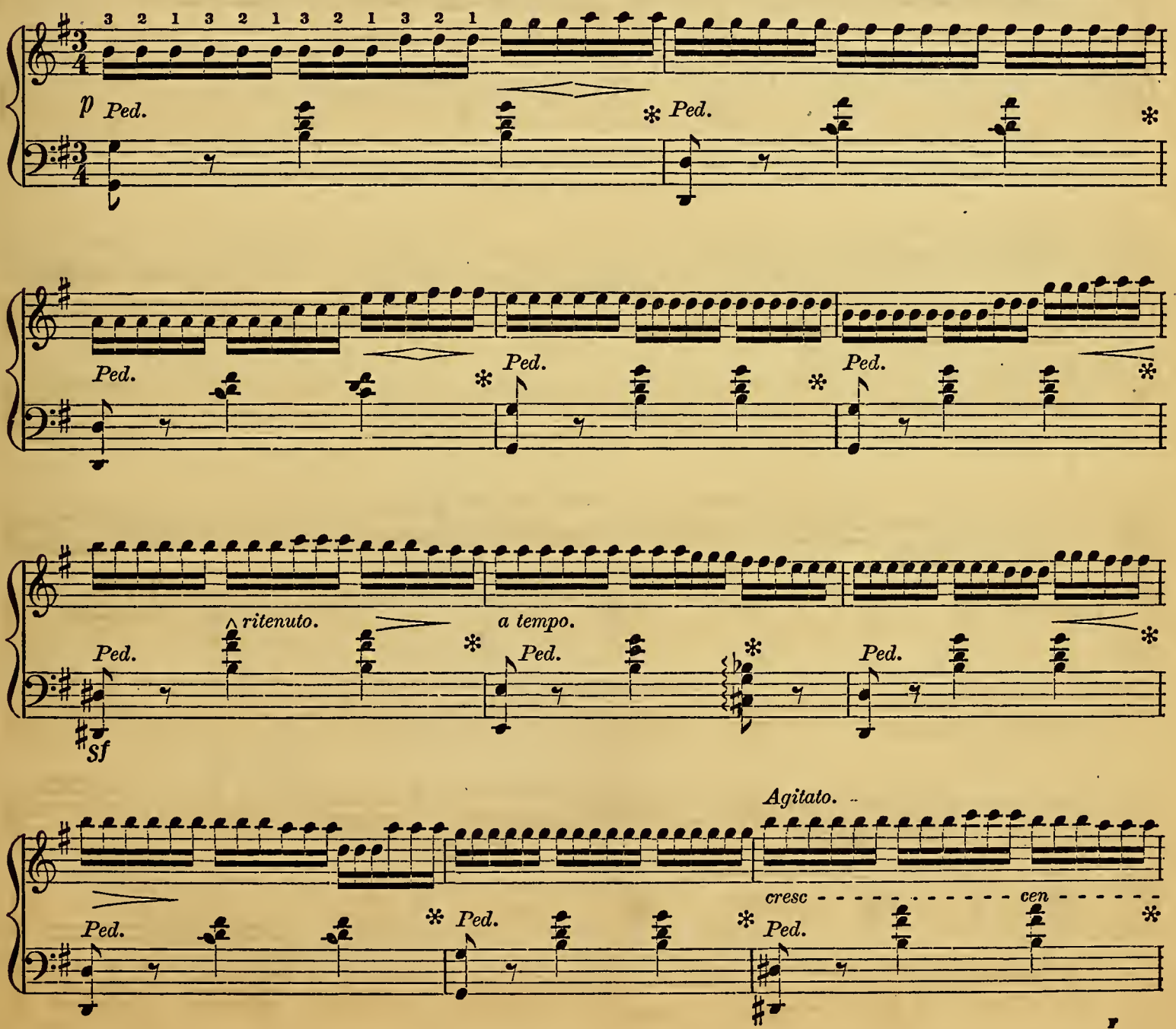
USE OF THE PEDALS.

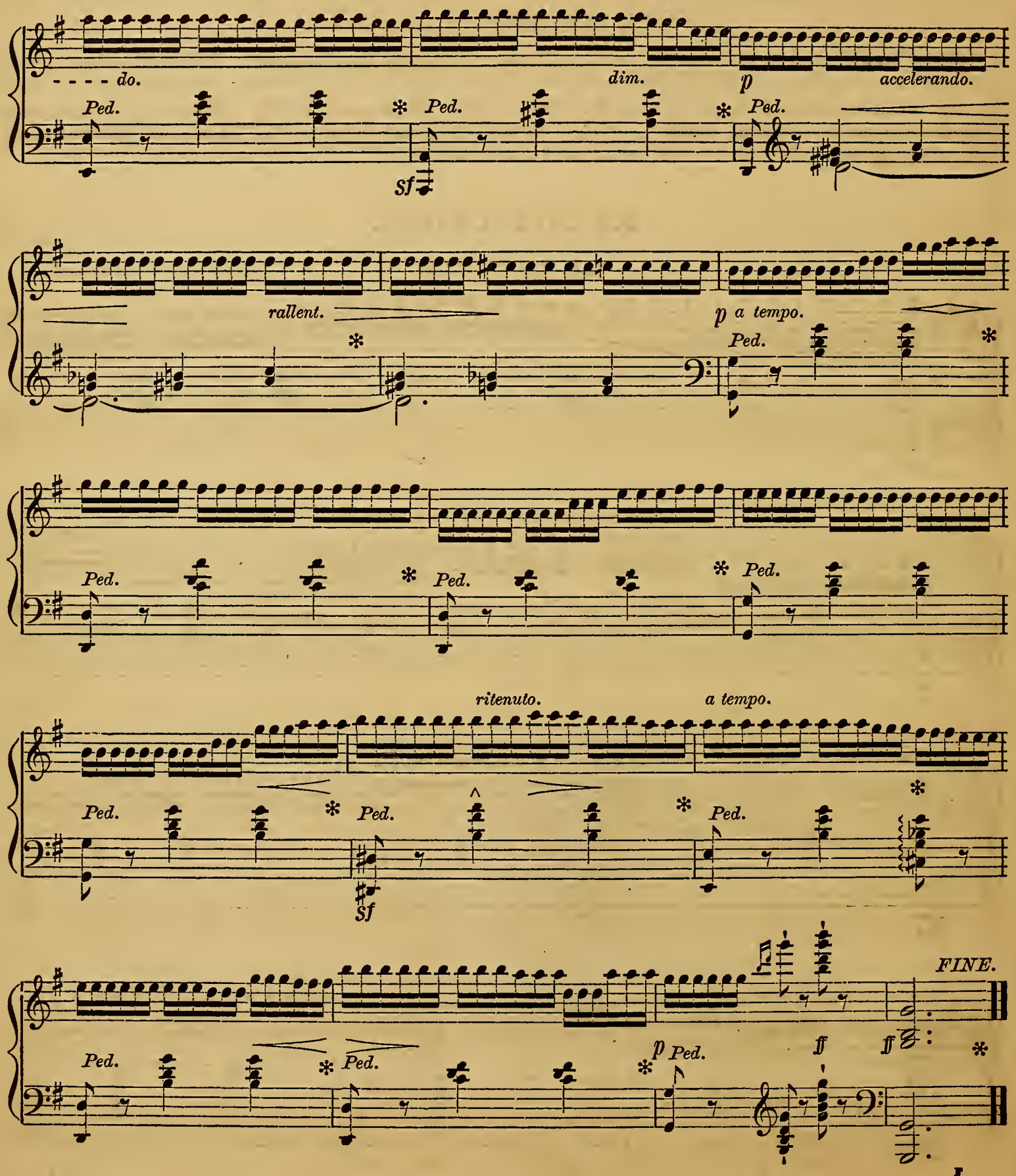
The Piano-Forte has two pedals; viz. the *Damper pedal*, and the *Soft pedal*. When the *damper pedal* on the right is used, the sign, PED. indicates that the foot should press it down firmly; and the sign, ✻ indicates when the foot is to be raised. Care must be taken to raise the foot *completely*. Whenever the *soft pedal* is used, the sign, *con sordino*, (muted) or *una corda*, (one string) is employed. The pupil should refrain from using the pedals in these lessons, except where it is indicated.

RECREATION.

LA TREMOLO

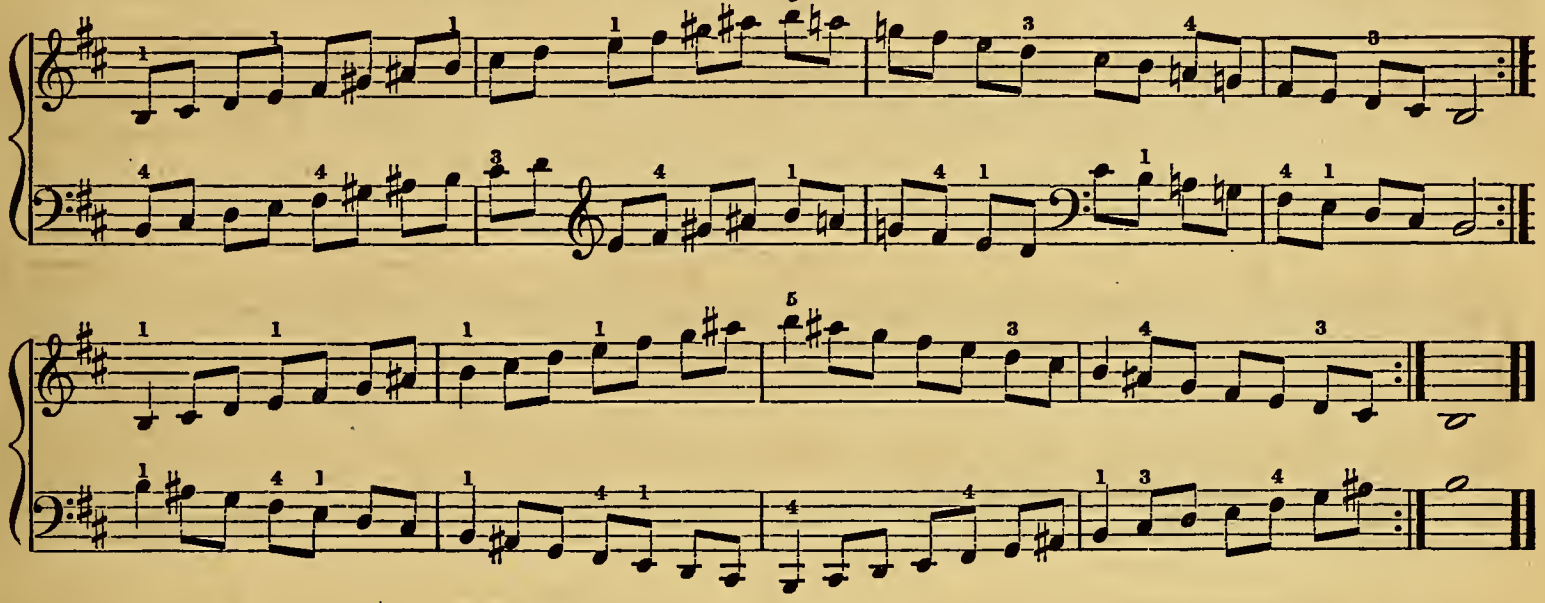
ADAPTED FROM H. ROSELLEN.




do.
dim.
p
accelerando.
Ped.
Sf
rallent.
p a tempo.
ritenuto.
a tempo.
FINE.
ff

SEVENTH LESSON.

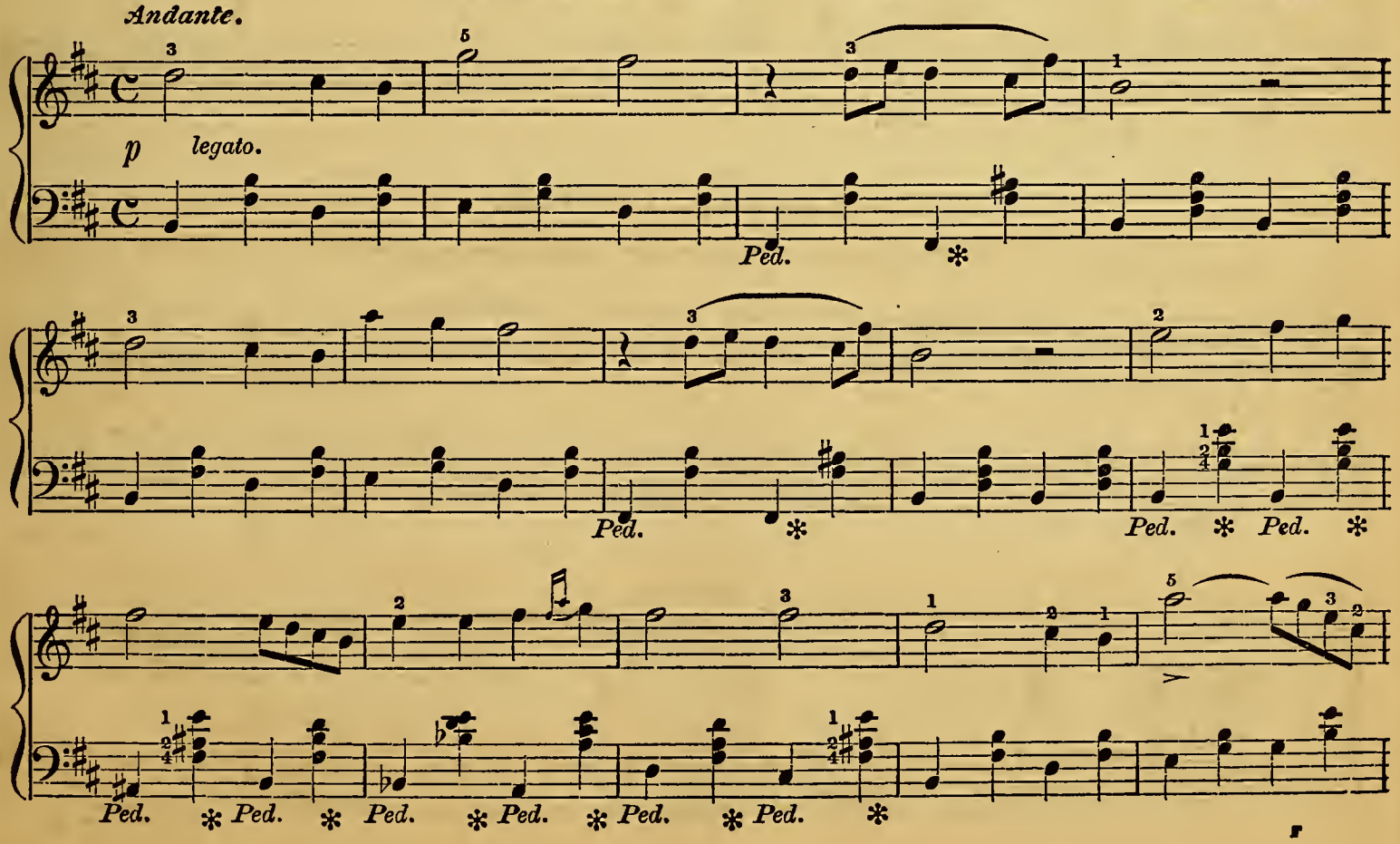
SCALE OF B MINOR. RELATIVE OF D.

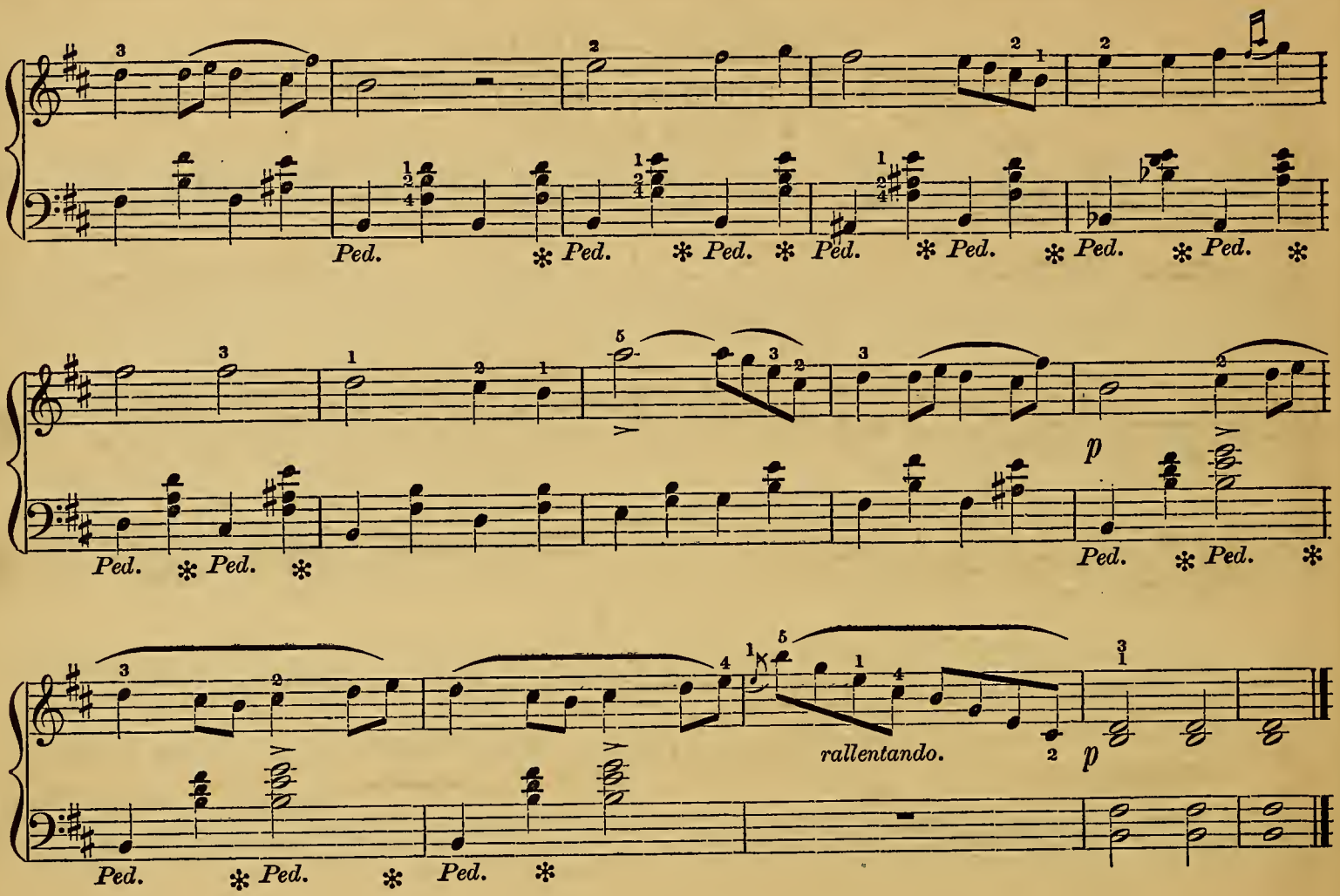


RECREATION.

CANTABILE STYLE. ROMANCE.

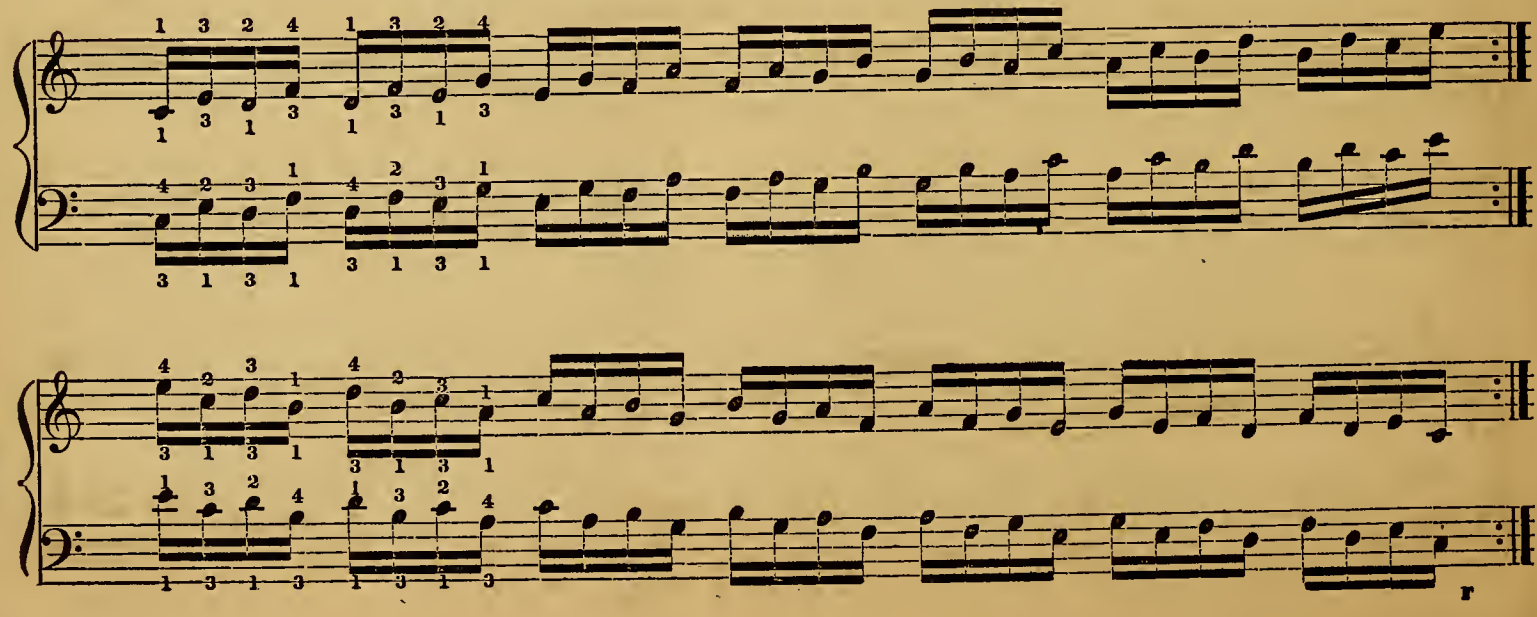
ED. WOLFF.

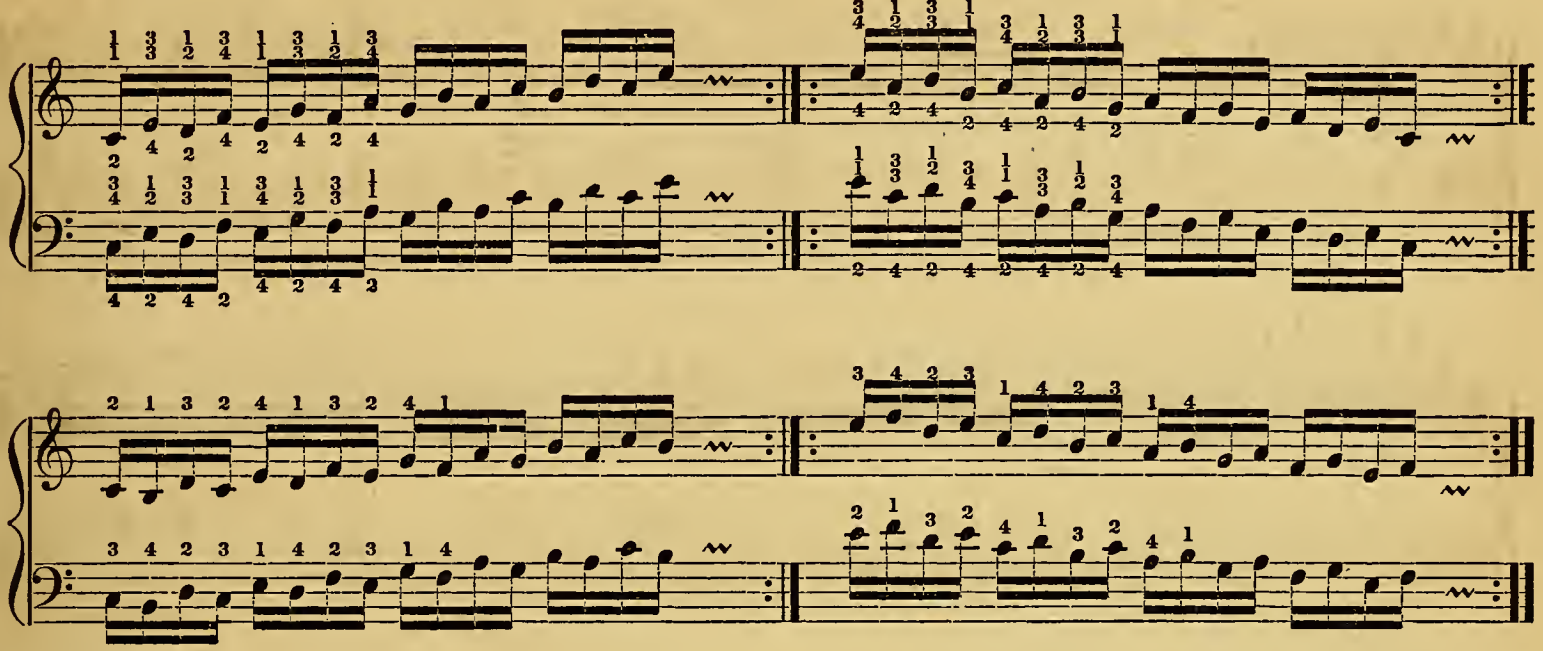




EIGHTH LESSON.

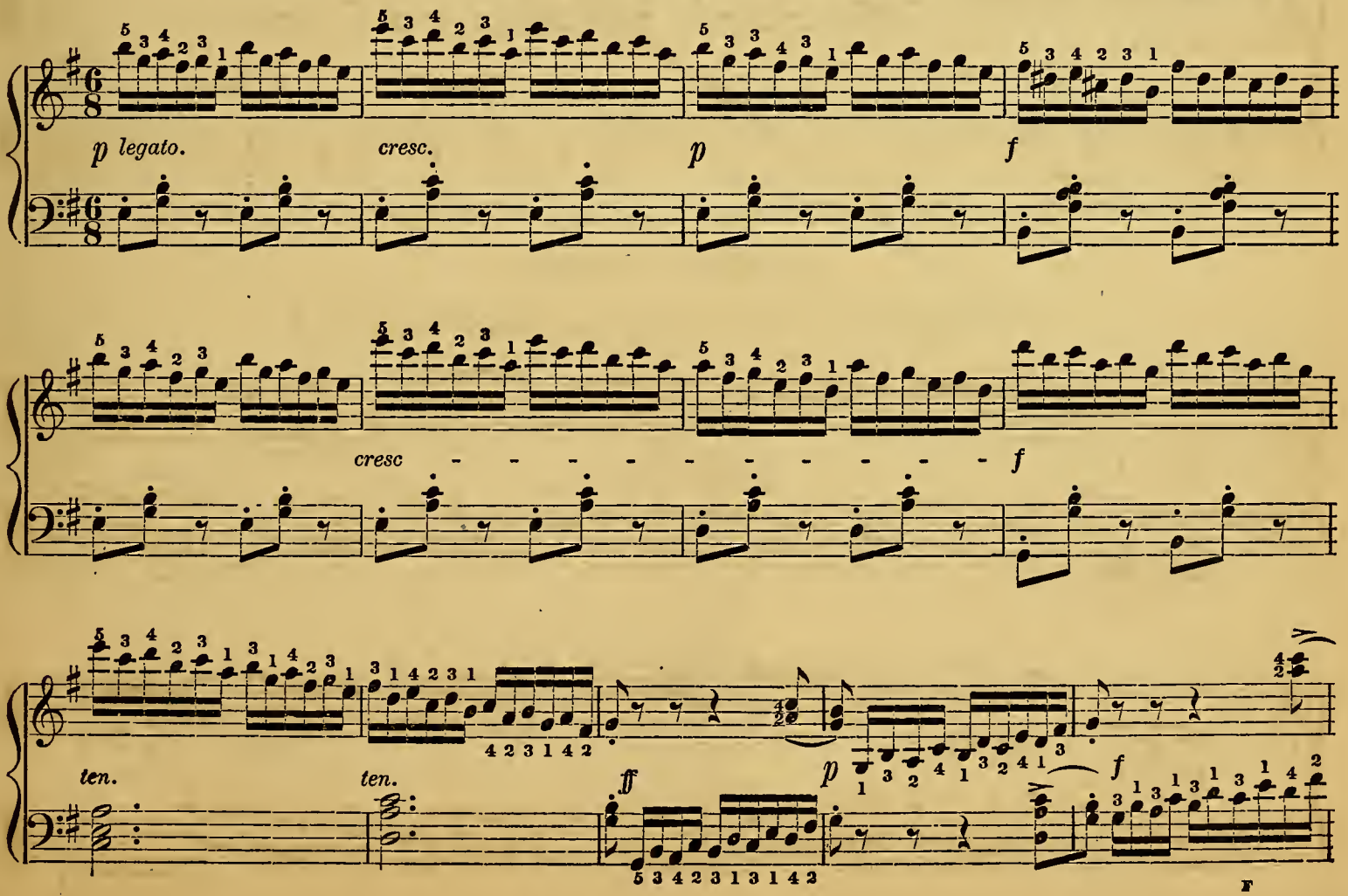
EXERCISES WITH THE MOVING HAND.

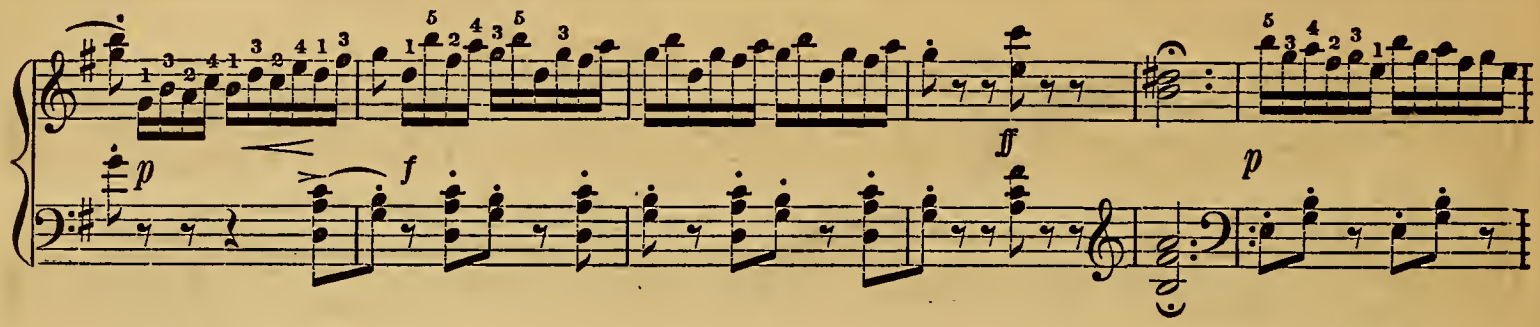


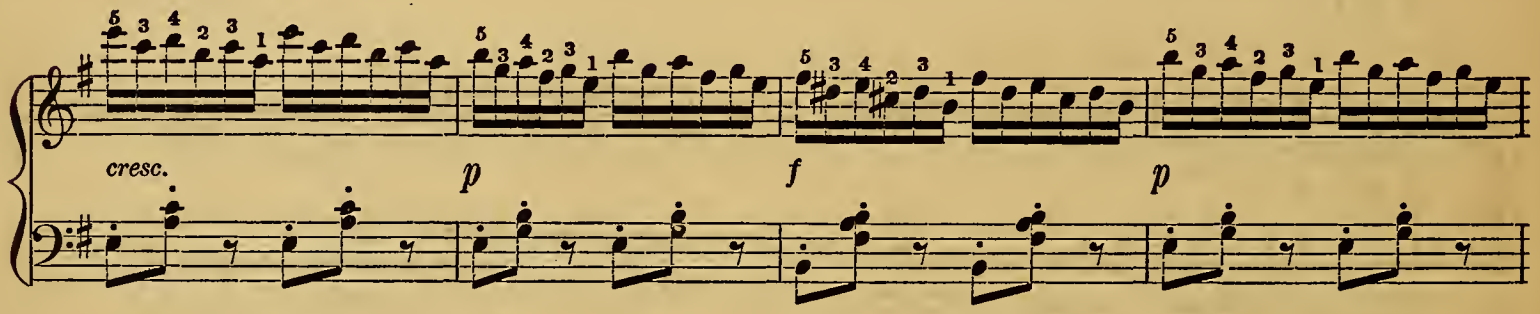


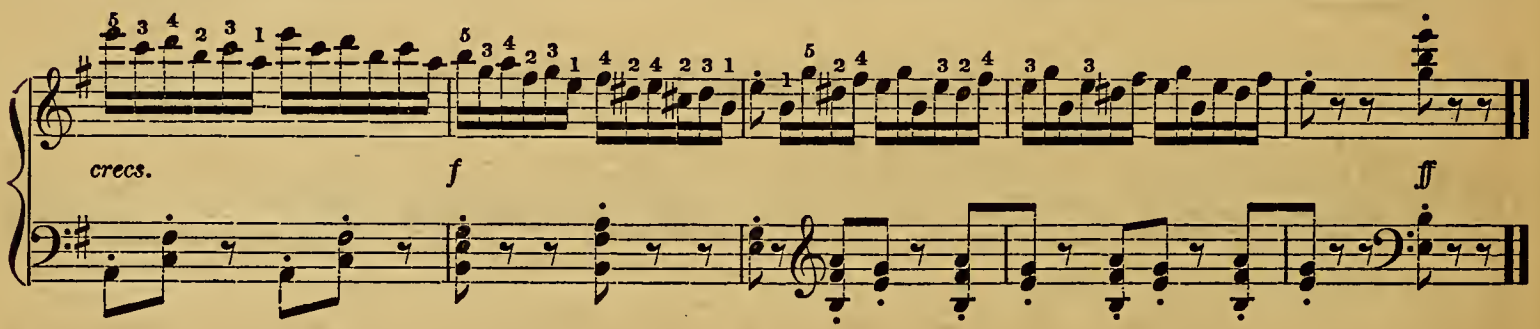
RECREATION.

LEMOINE.



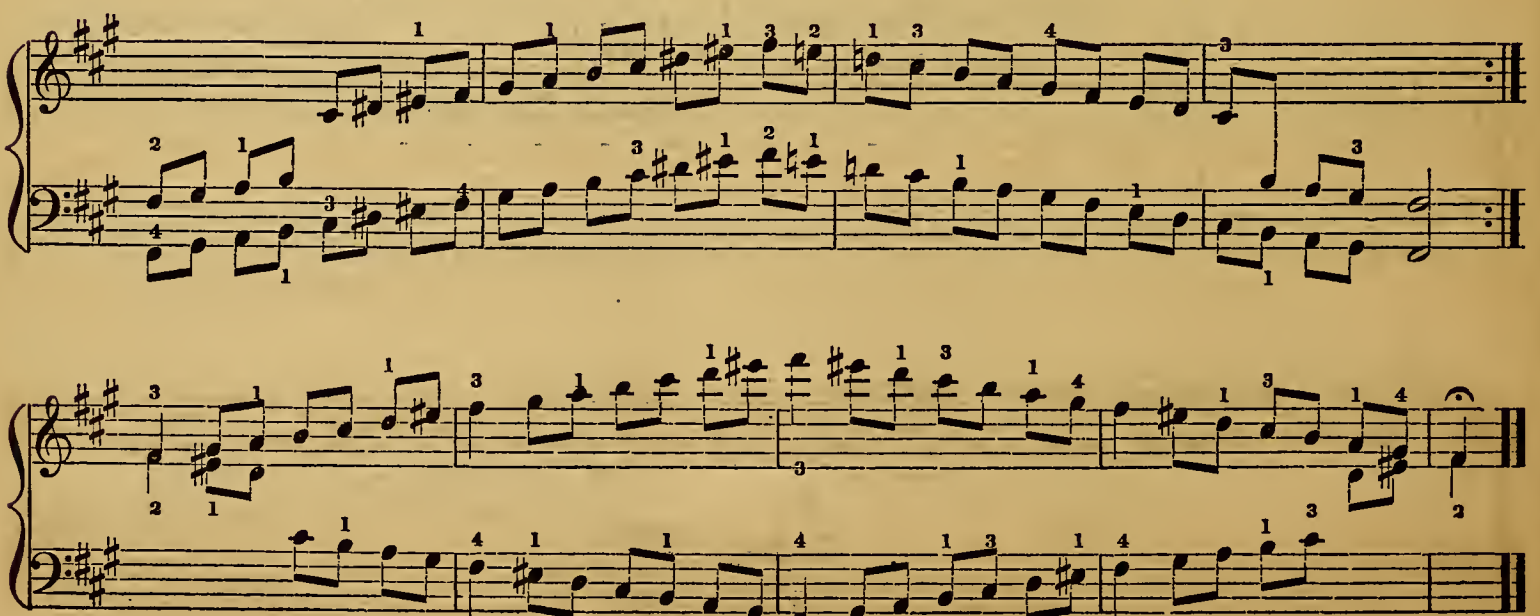




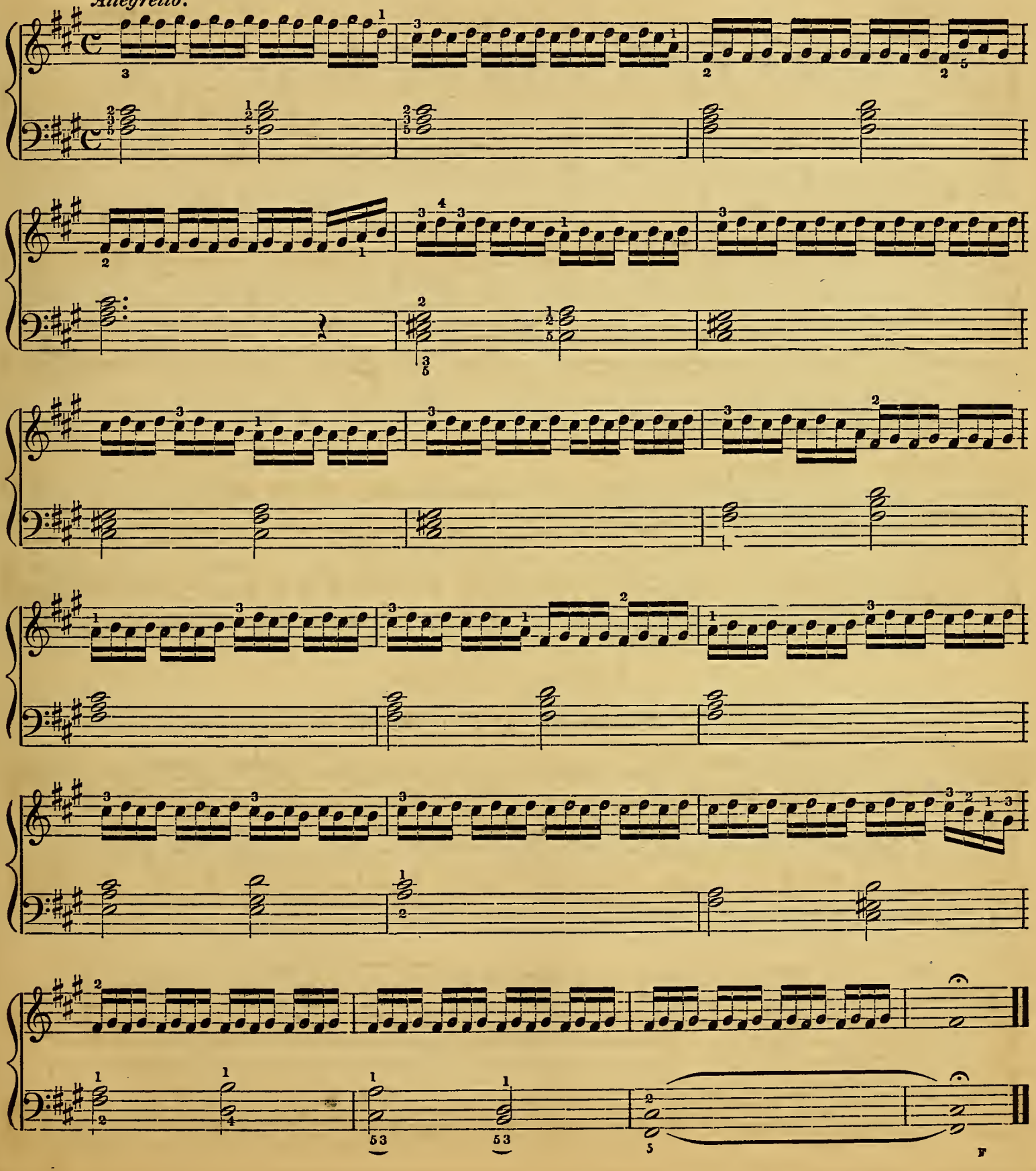


NINTH LESSON.

SCALE OF F SHARP MINOR. RELATIVE OF A.

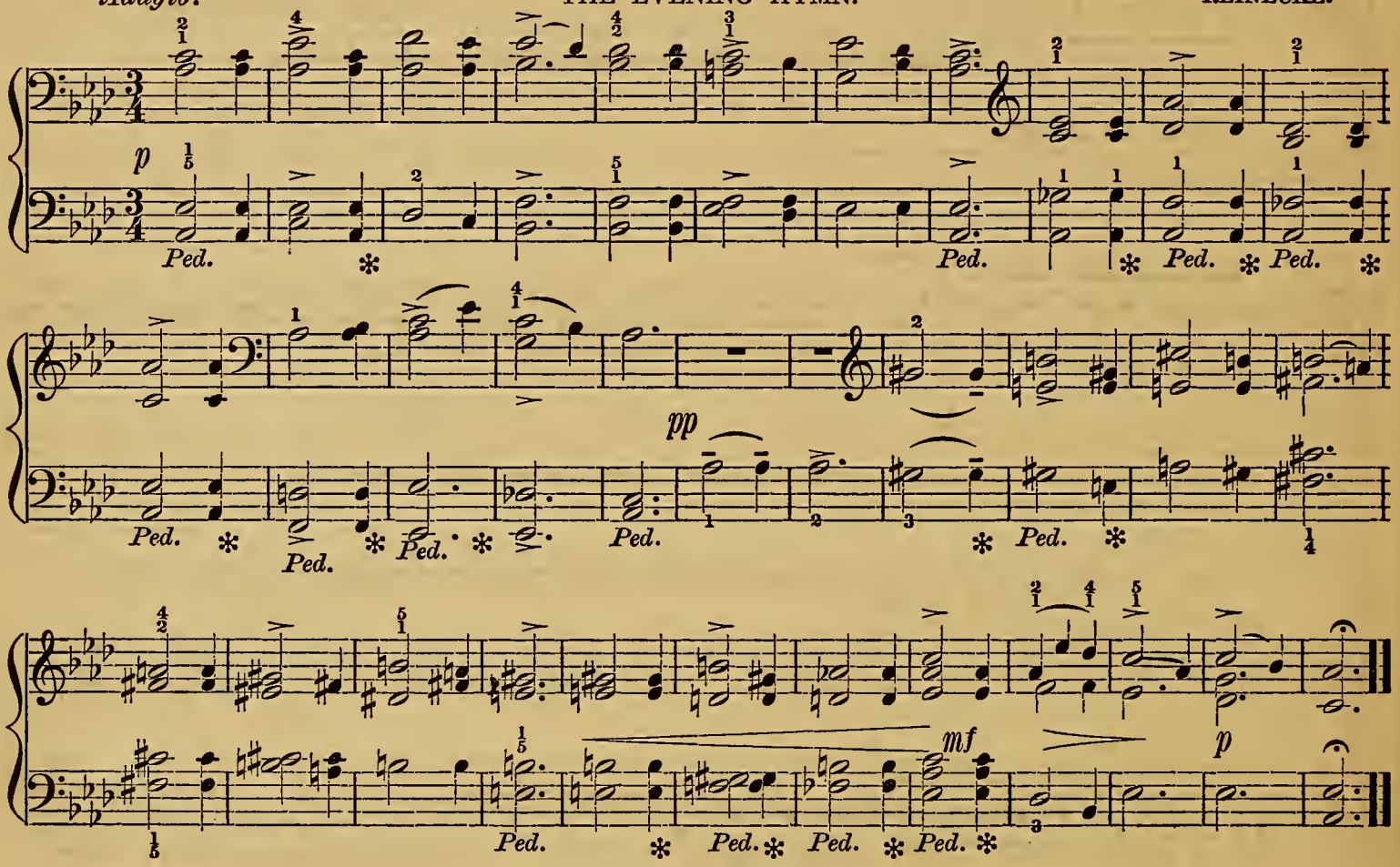


PREPARATORY STUDY OF THE TRILL



RECREATION.

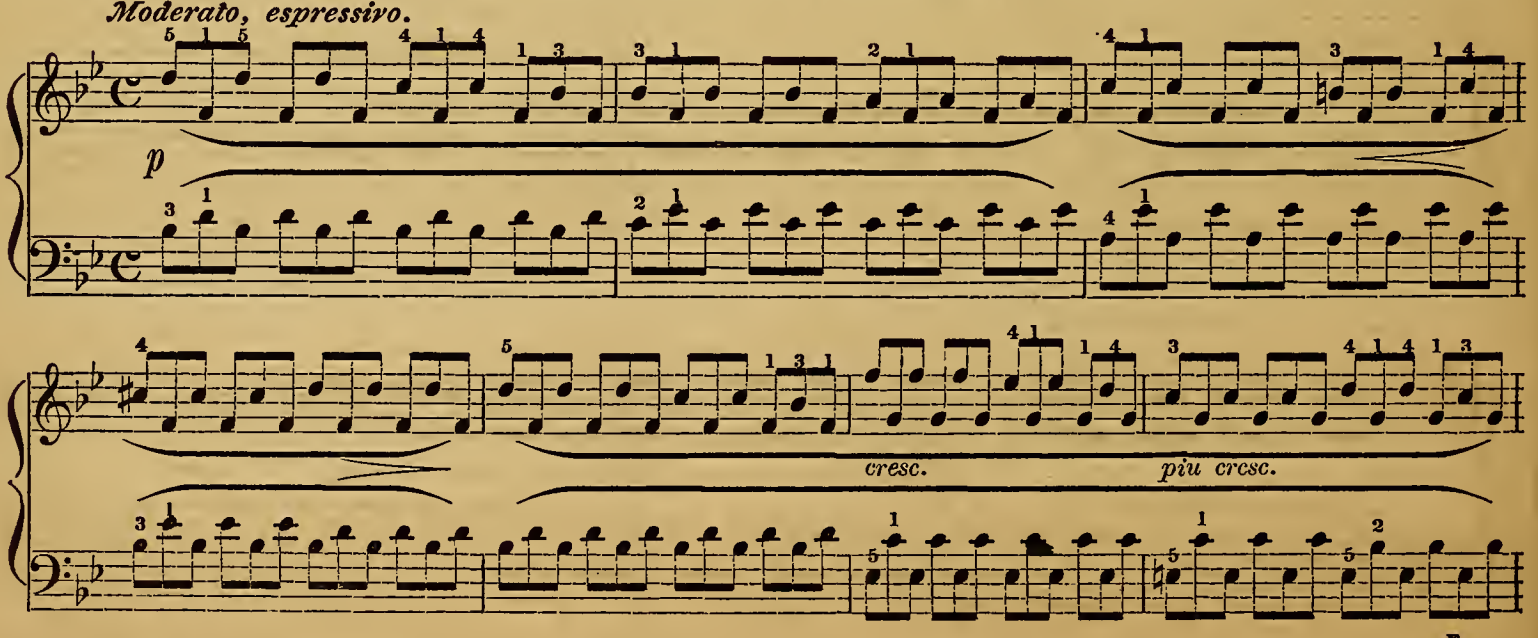
Adagio. THE EVENING HYMN. REINECKE.

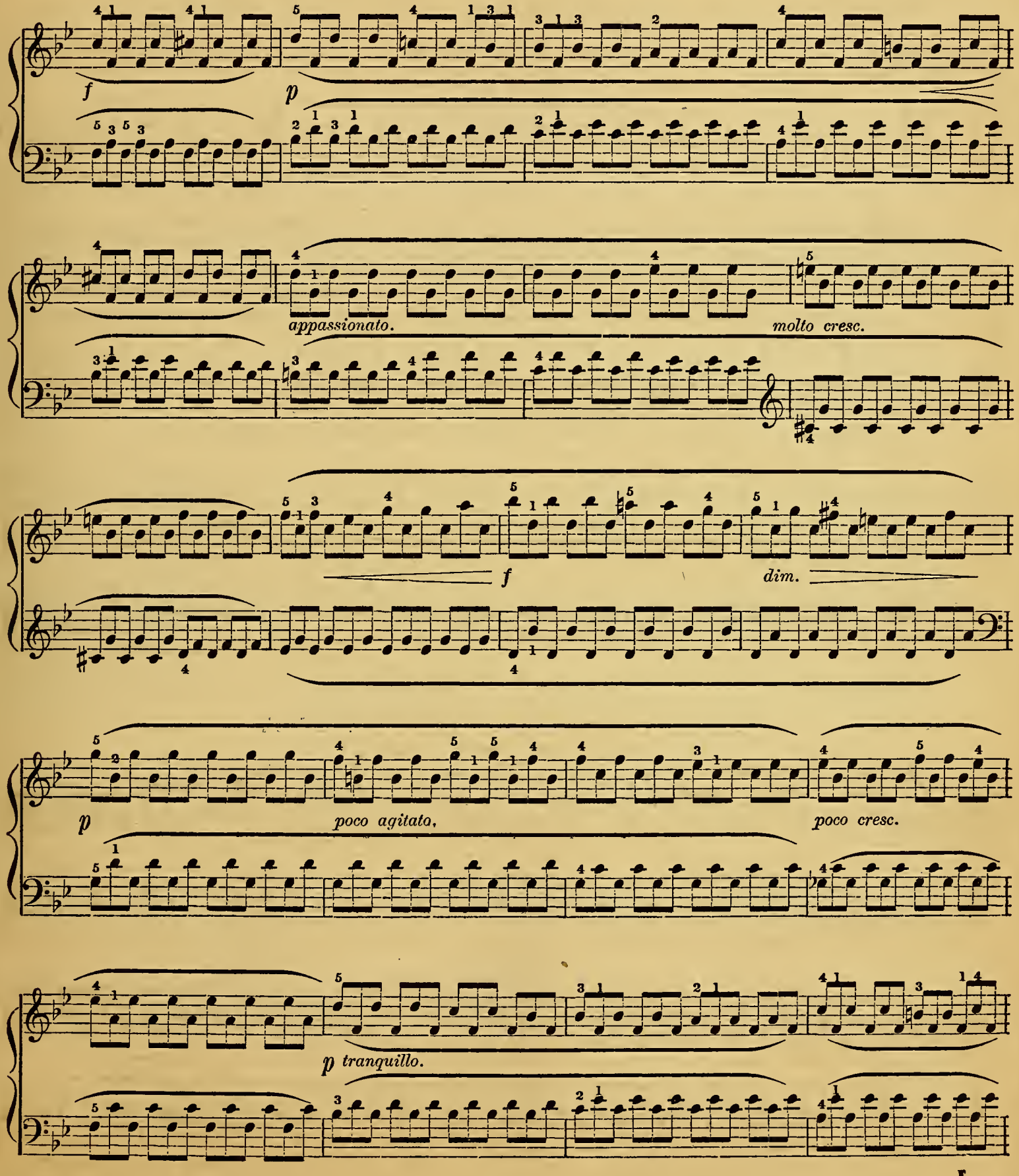


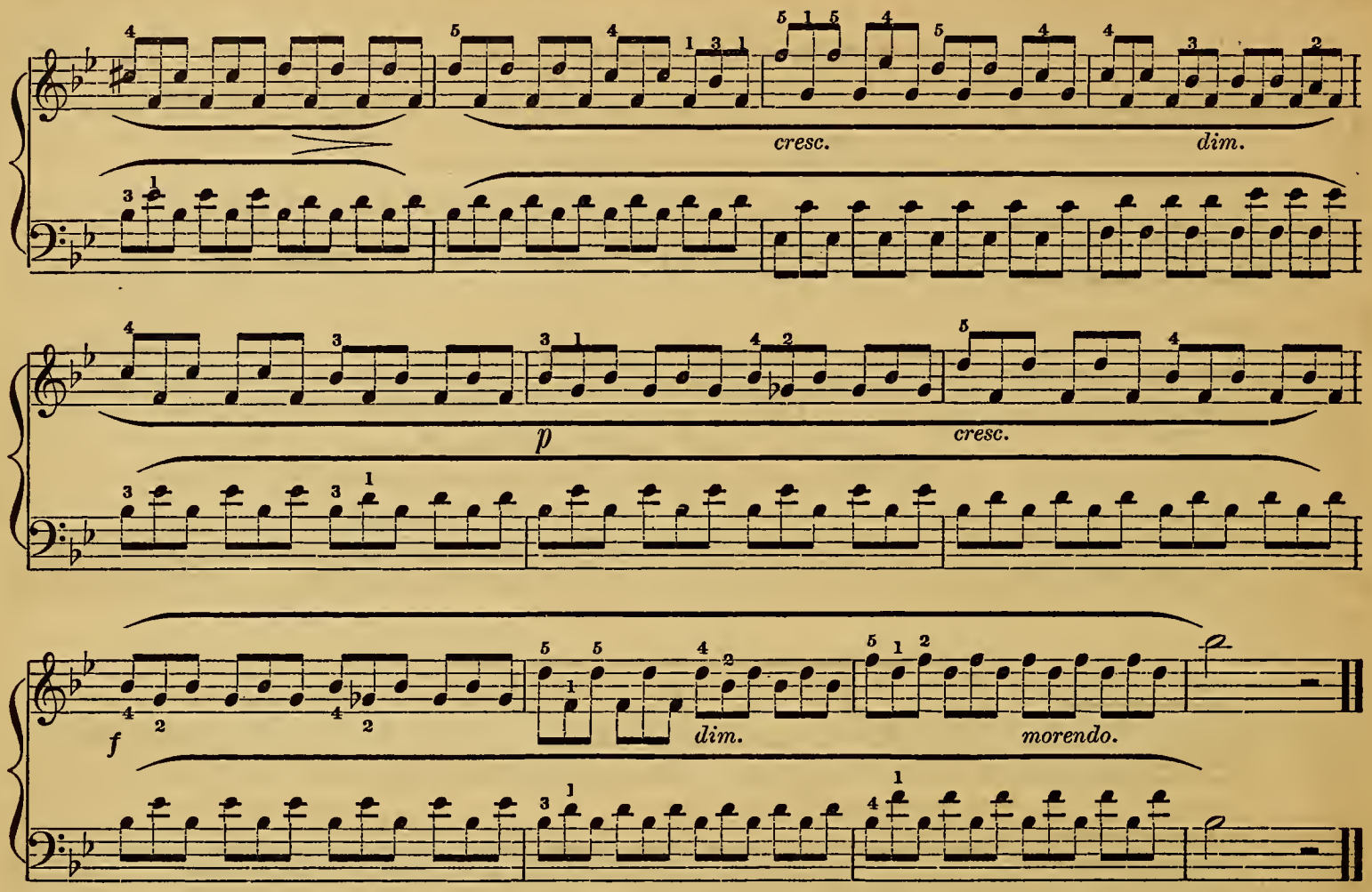
TENTH LESSON.

STUDY OF THE TRIPLET.

Moderato, espressivo.

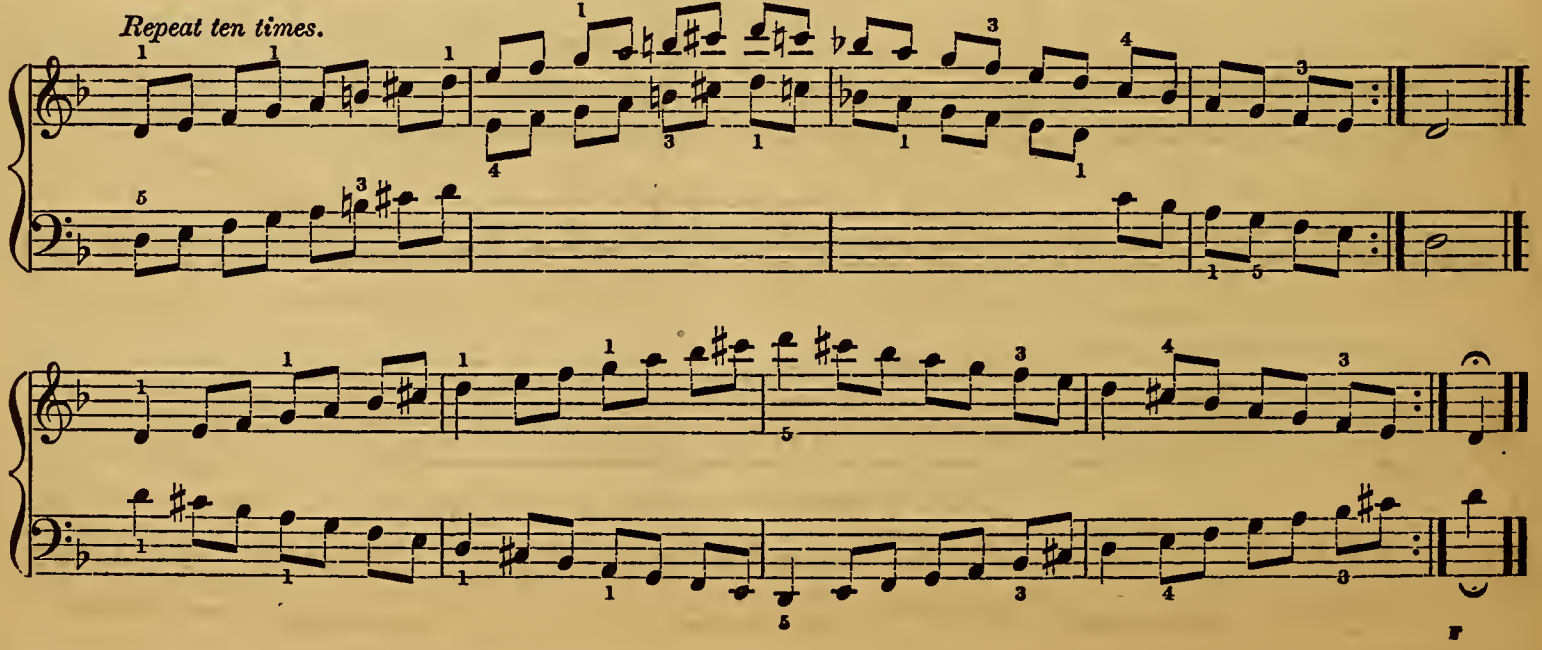



f
p
appassionato.
molto cresc.
f
dim.
p
poco agitato.
poco cresc.
p tranquillo.



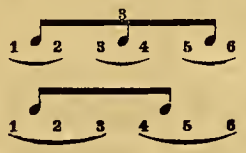
ELEVENTH LESSON.

SCALE OF D MINOR. RELATIVE OF F.

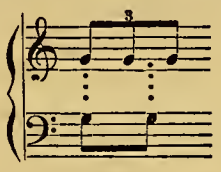


THREE NOTES AGAINST TWO.

By dividing each group into six parts, the relative value of the notes can be ascertained, as follows:—



One note of the group of ♫ is equal to one and a half of the group of ♬: so that in playing the groups together the second note of the ♫ is struck after the second note of the ♬, as follows:

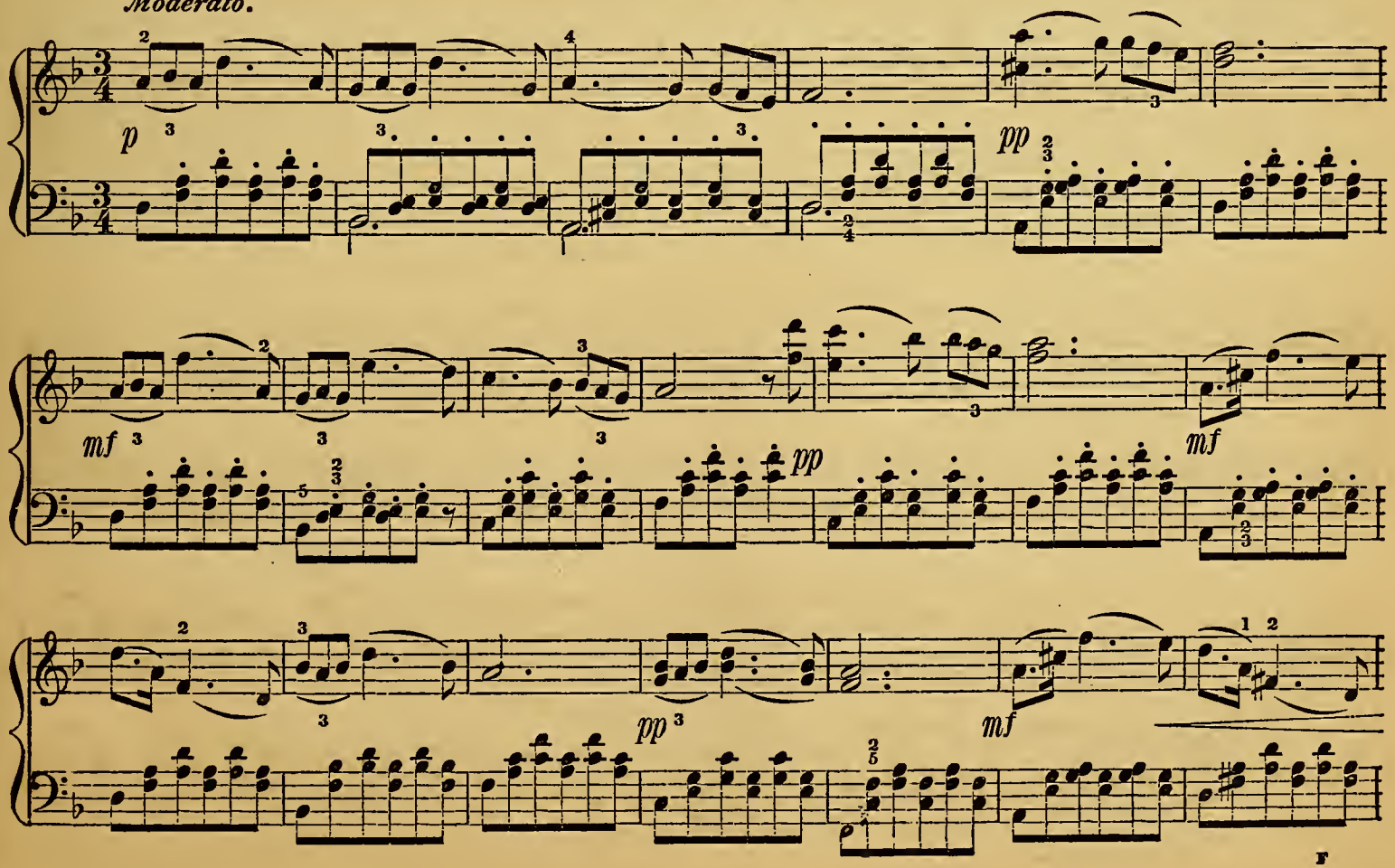


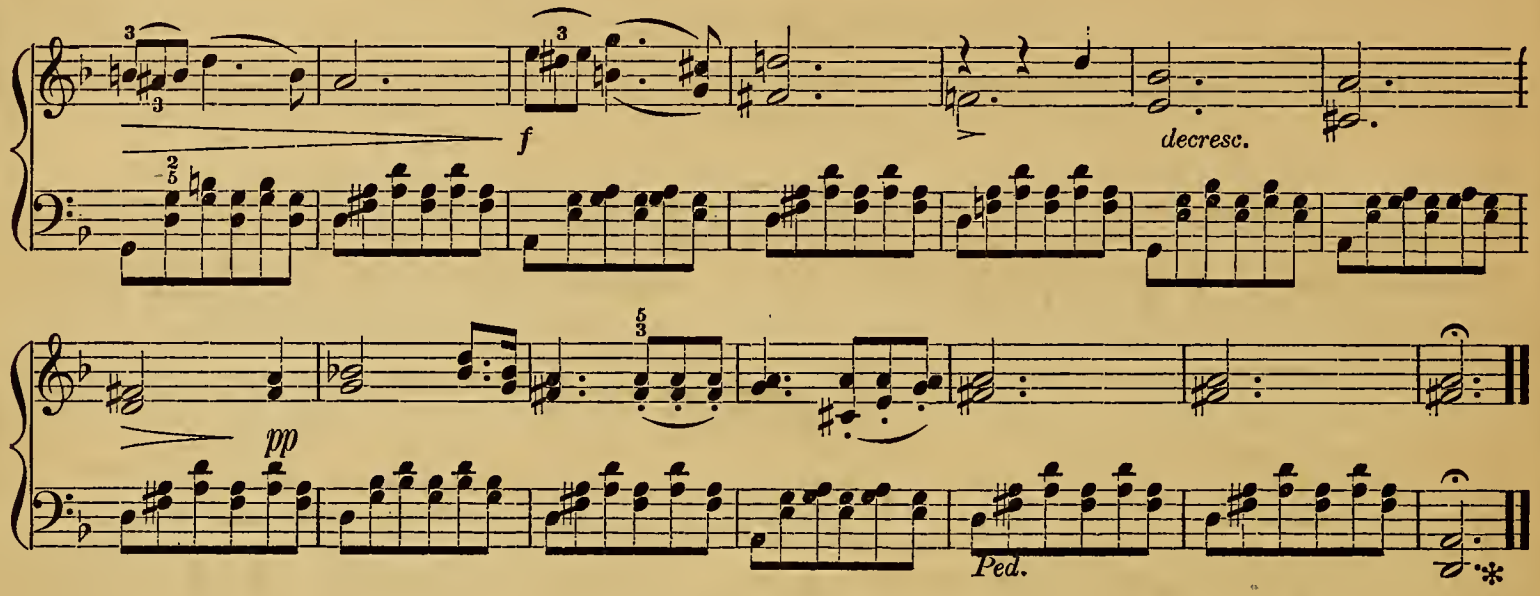
In order to execute such unequal groups of notes, the pupil should bear in mind the rhythm of each part, and strive to make the hands independent of each other. To facilitate this, he should accent well the first notes.

RECREATION.

SERENADE. SCHUBERT.

Moderato.

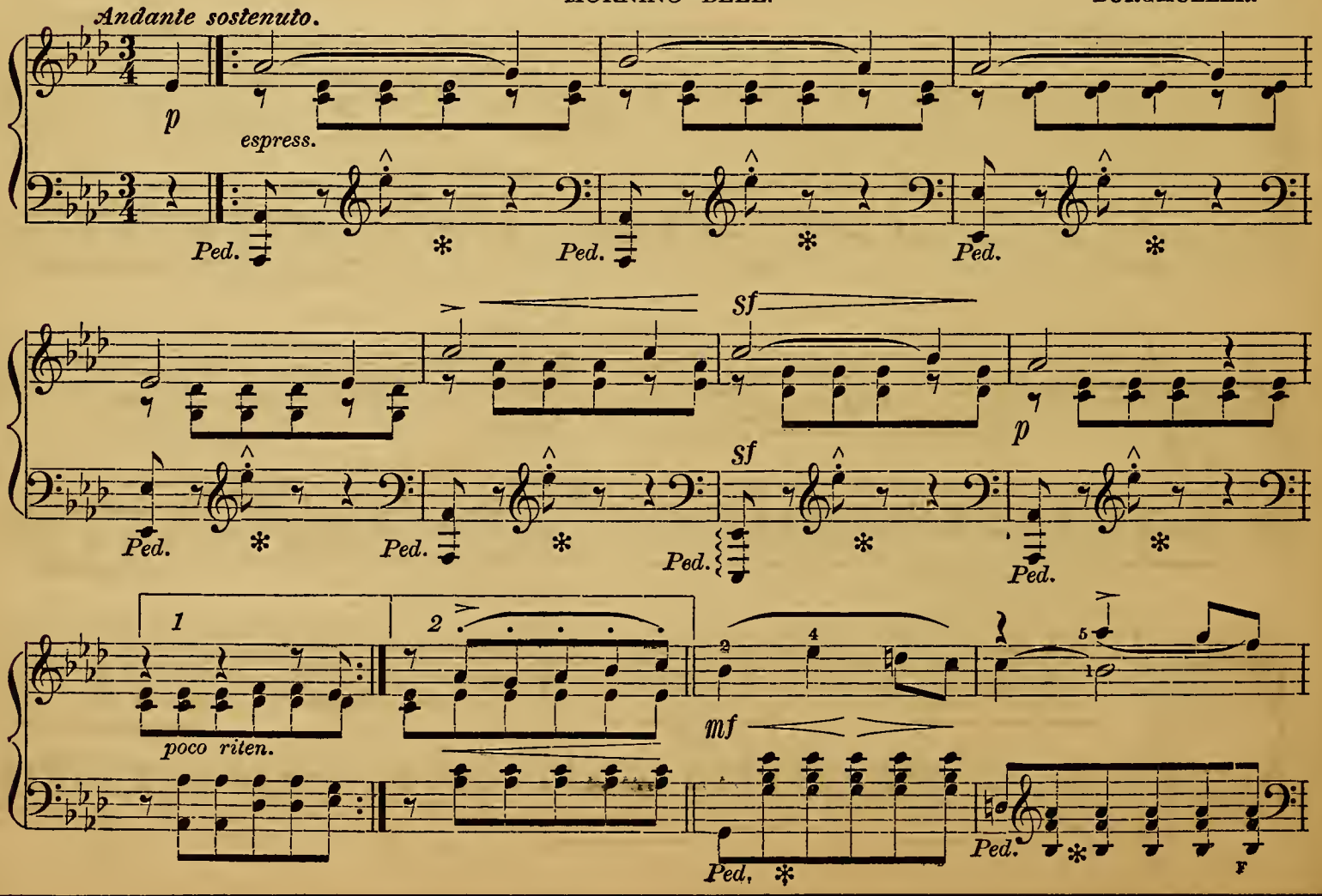


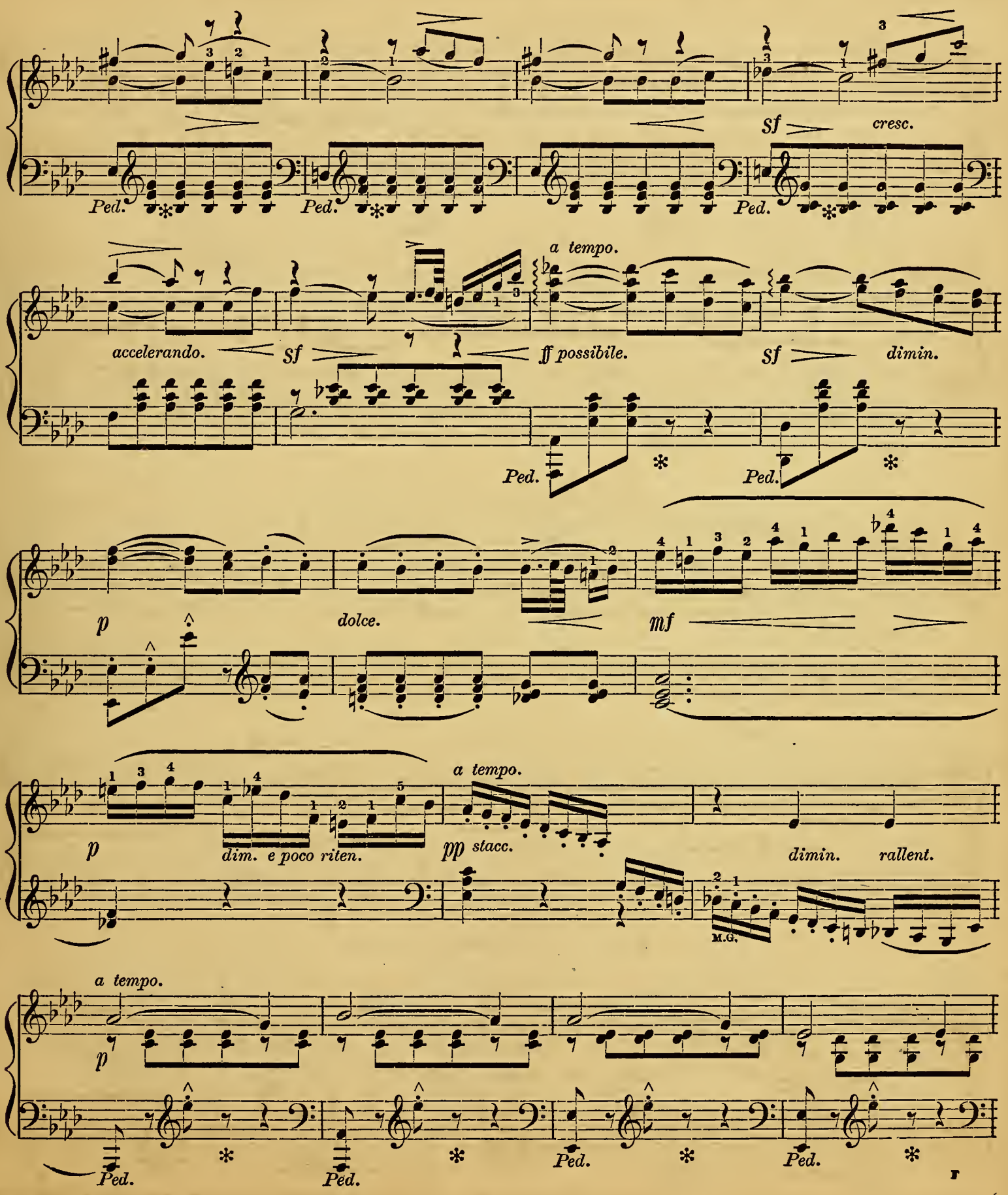


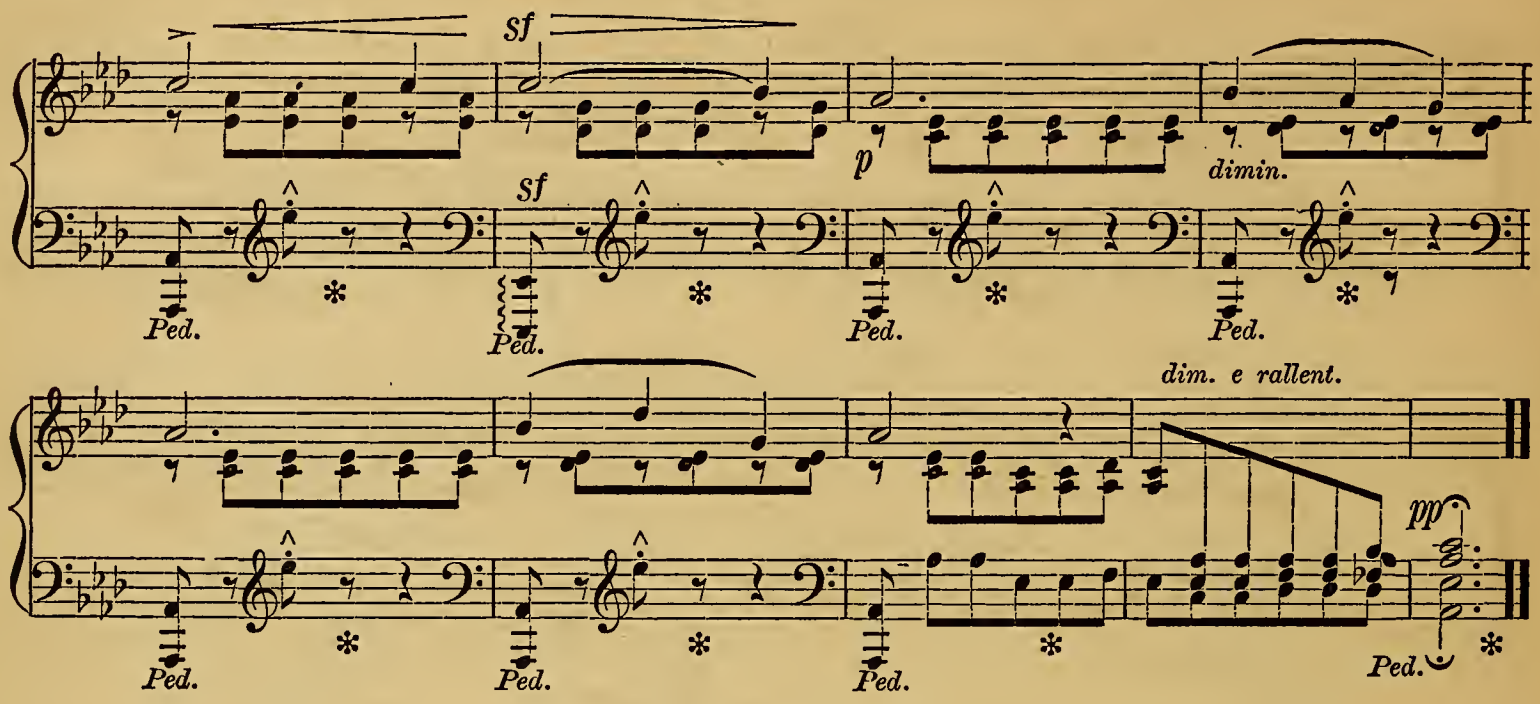
TWELFTH LESSON.

RECREATION.

MORNING BELL. BURGMULLER.

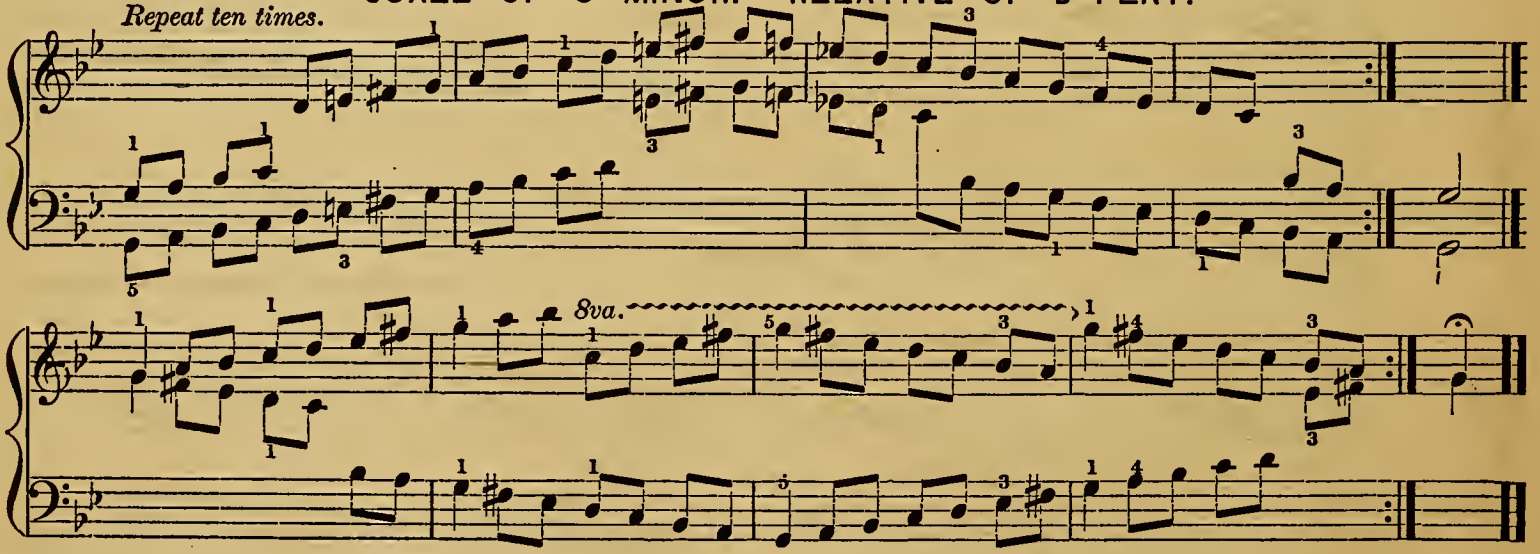



Sf
cresc.
Ped.
Ped.
Ped.
a tempo.
accelerando.
Sf
ff possibile.
Sf
dimin.
Ped.
Ped.
p
dolce.
mf
p
dim. e poco riten.
a tempo.
pp stacc.
dimin.
rallent.
M.G.
a tempo.
p
Ped.
Ped.
Ped.
Ped.



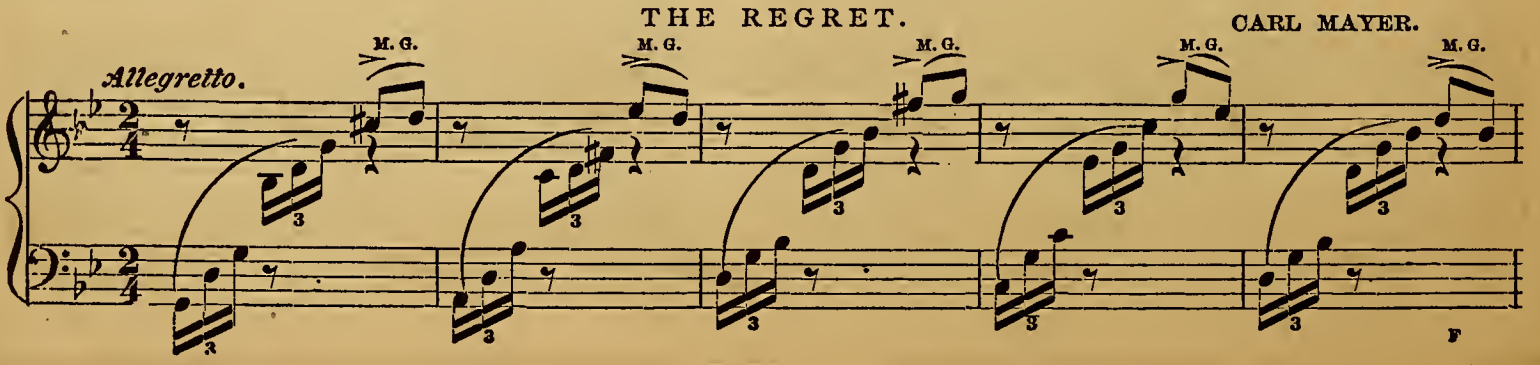
THIRTEENTH LESSON.

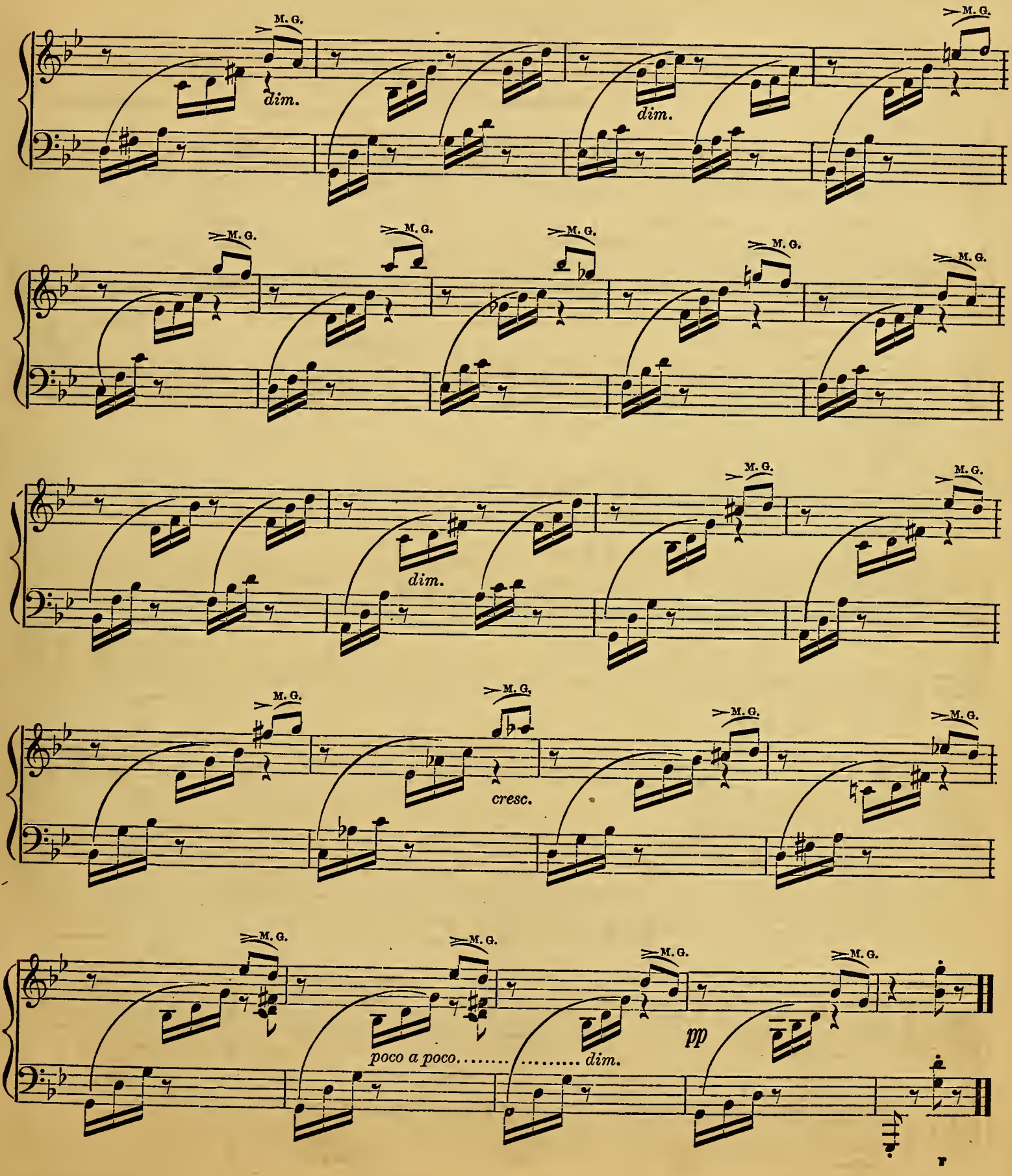
SCALE OF G MINOR. RELATIVE OF B FLAT.



RECREATION.

THE REGRET. CARL MAYER.



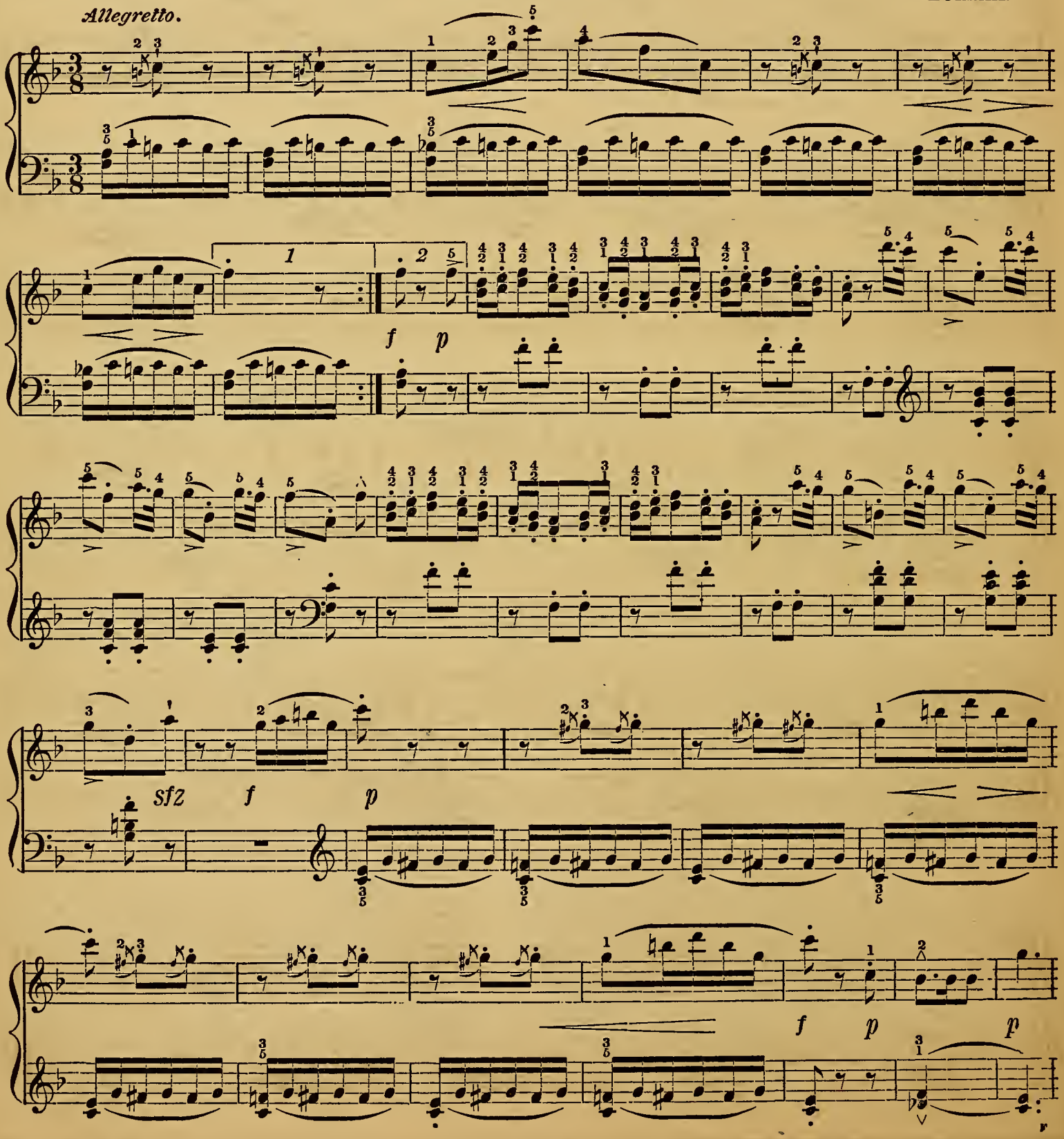

M. G.
dim.
M. G.
dim.
M. G.
M. G.
M. G.
M. G.
M. G.
M. G.
dim.
M. G.
M. G.
M. G.
cresc.
M. G.
M. G.
M. G.
M. G.
M. G.
poco a poco..... ..... dim.
pp

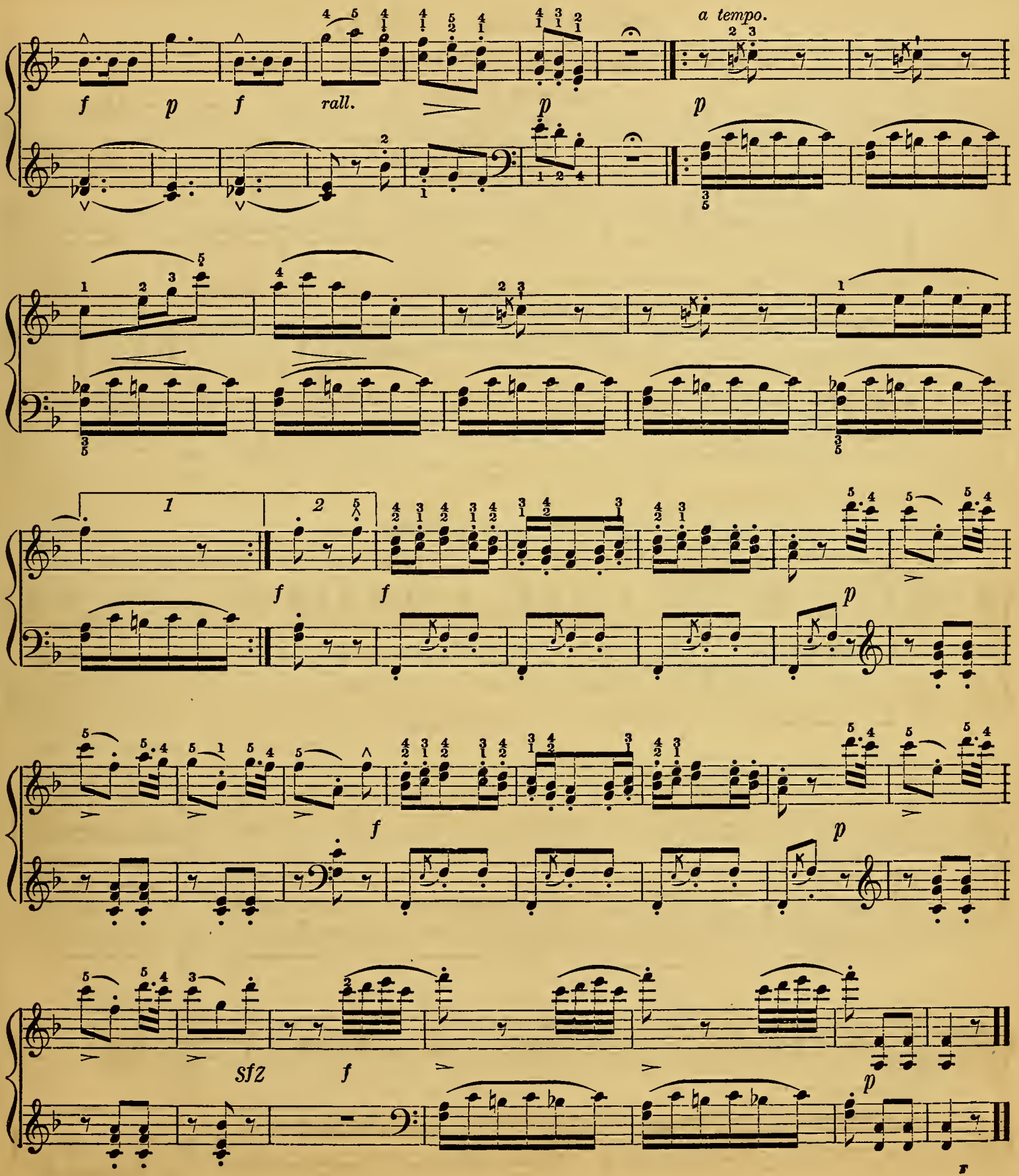
FOURTEENTH LESSON.

RECREATION.

SPINNING SONG.

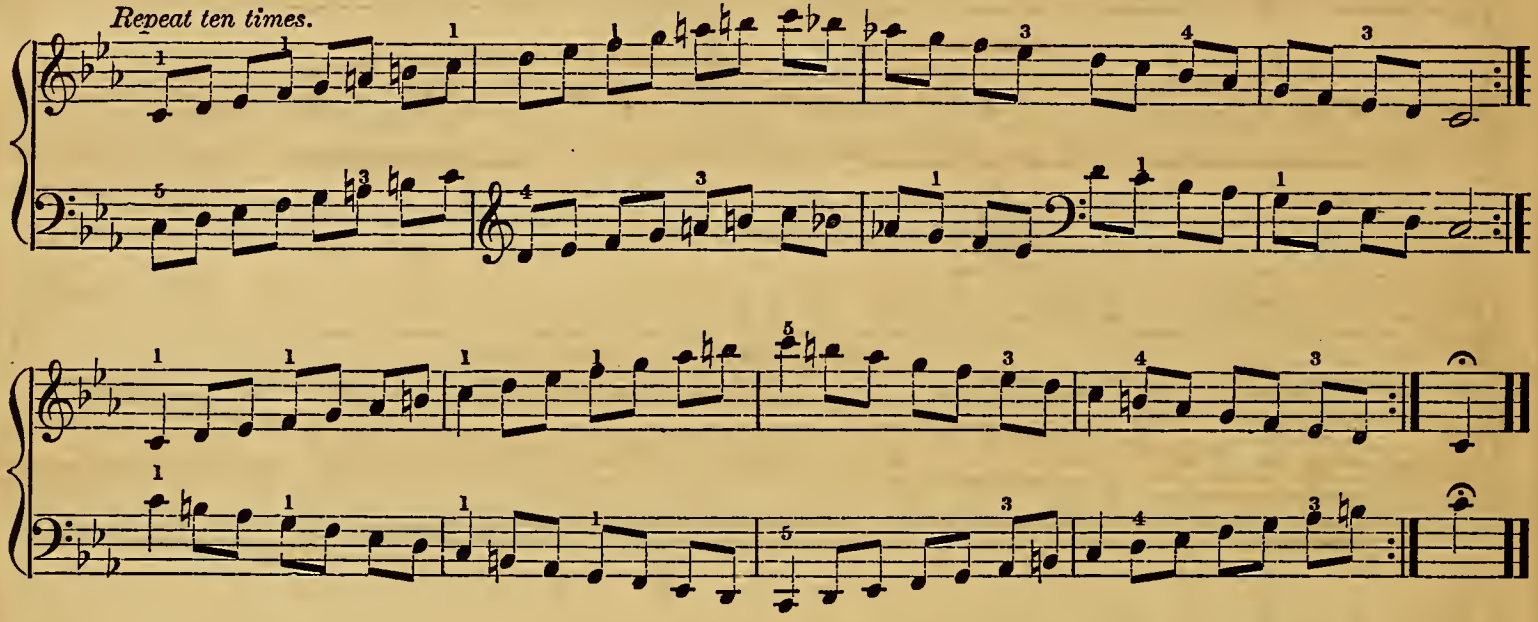
KULLAK.




a tempo.
rall.
1
2
SfZ

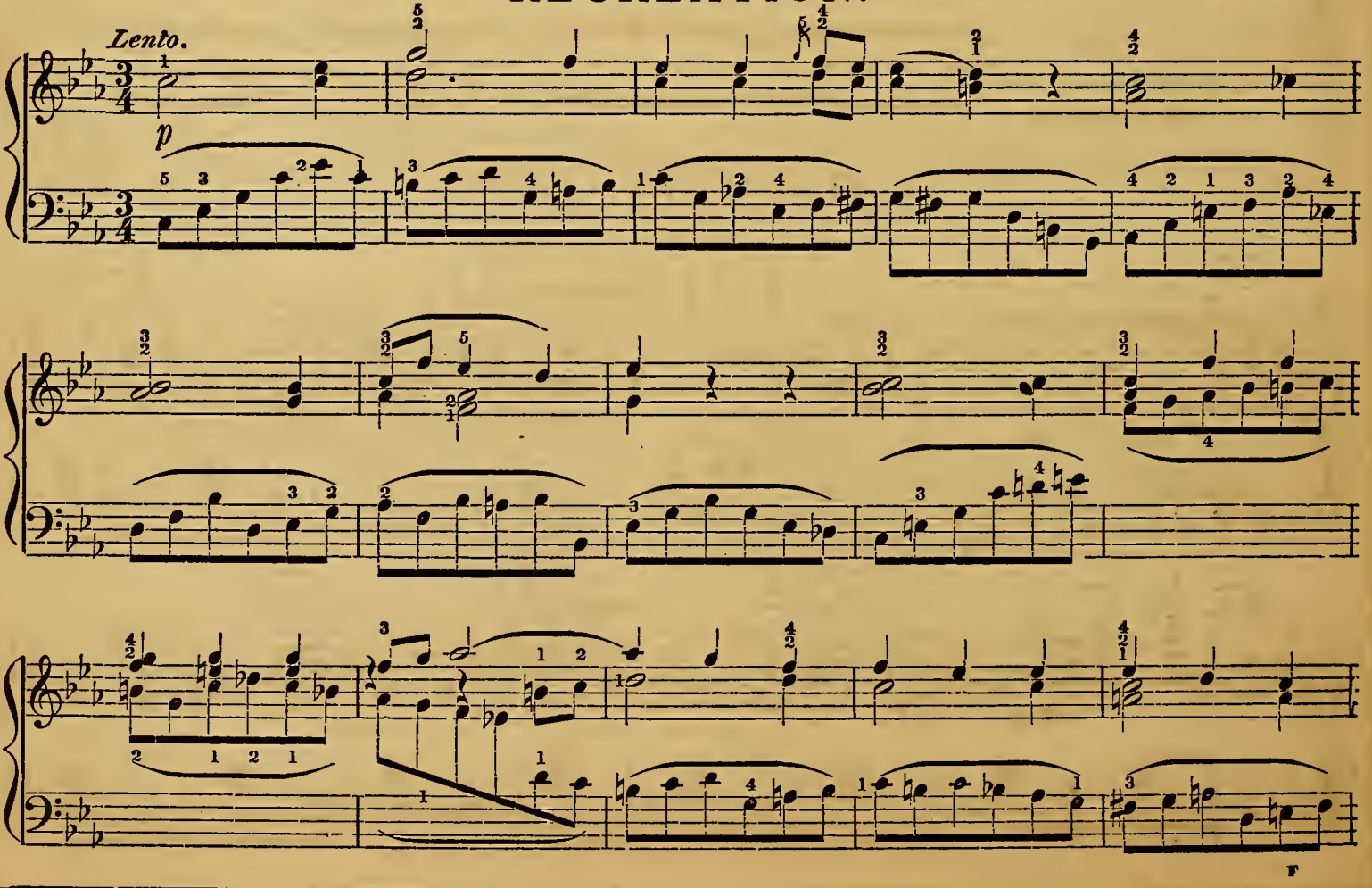
FIFTEENTH LESSON.

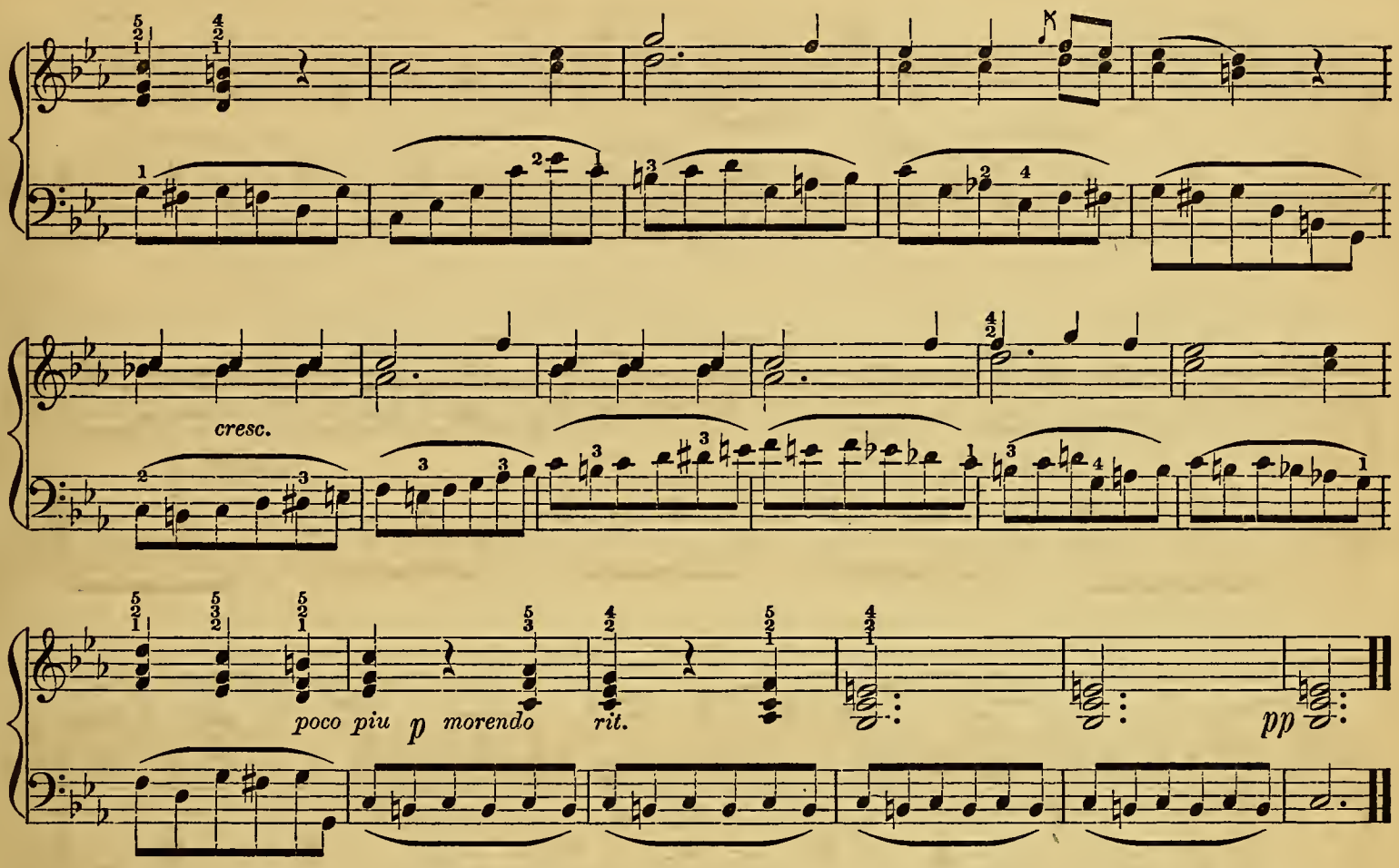
SCALE OF C MINOR. RELATIVE OF E FLAT.



RECREATION.

MAYER.



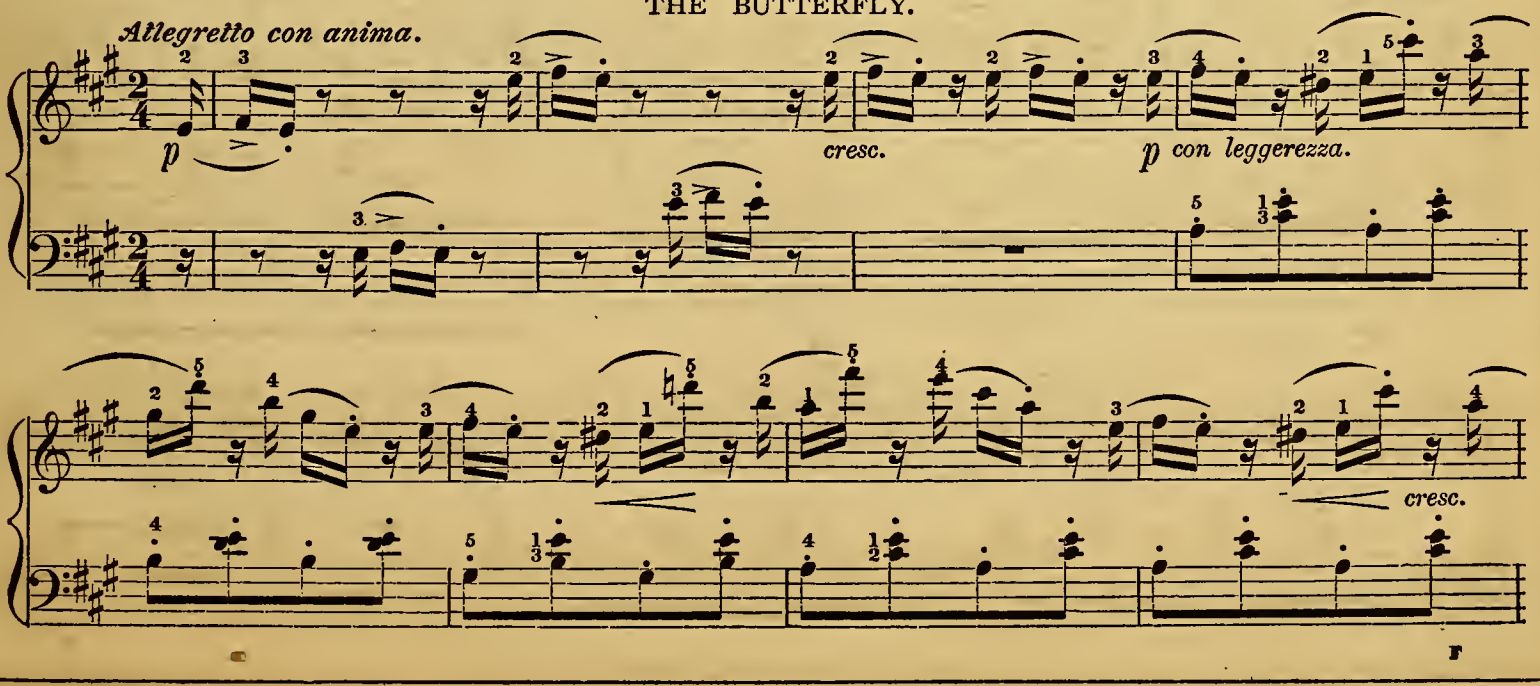


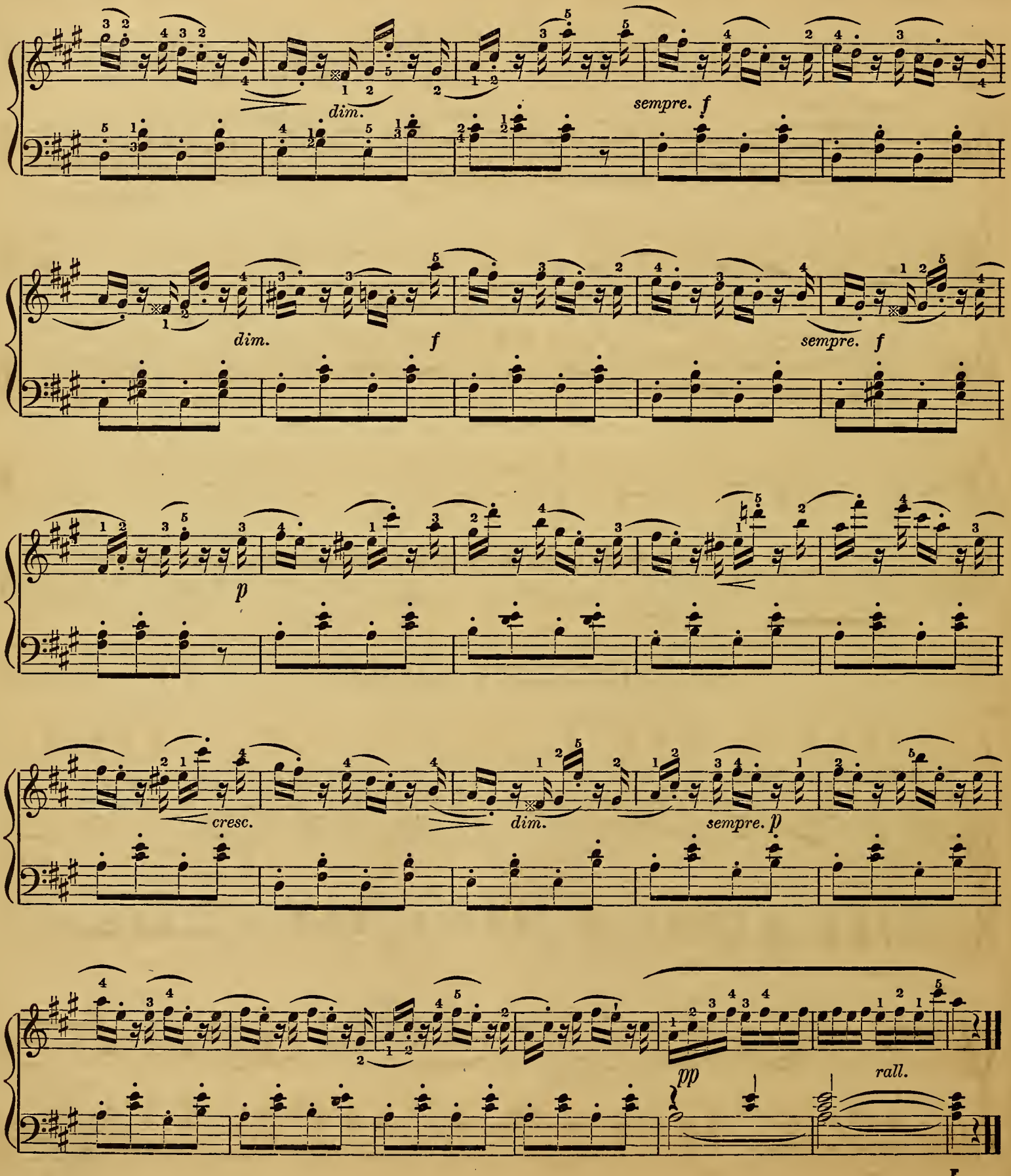
SIXTEENTH LESSON.

RECREATION.

MULDER.

THE BUTTERFLY.

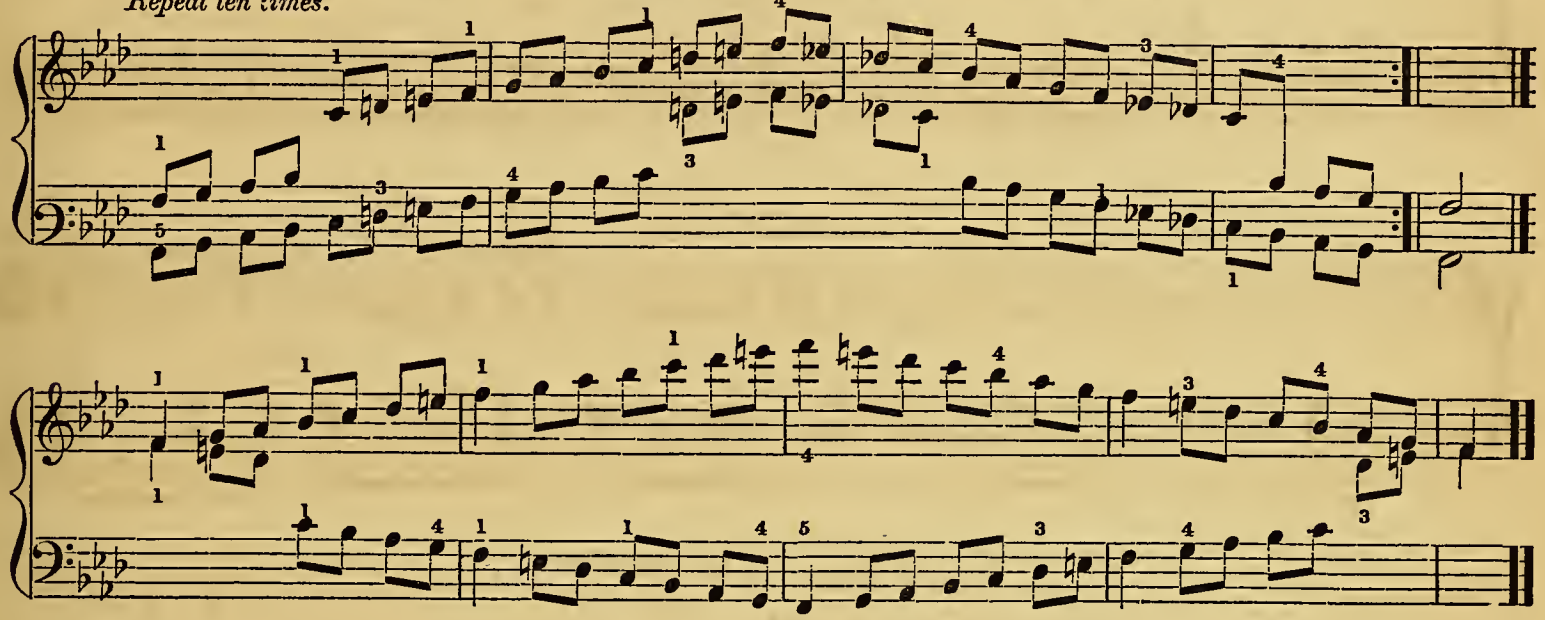



dim.
sempre. f
dim.
f
sempre. f
p
cresc.
dim.
sempre. p
pp
rall.

SEVENTEENTH LESSON.

SCALE OF F MINOR. RELATIVE OF A FLAT.

Repeat ten times.



RECREATION.

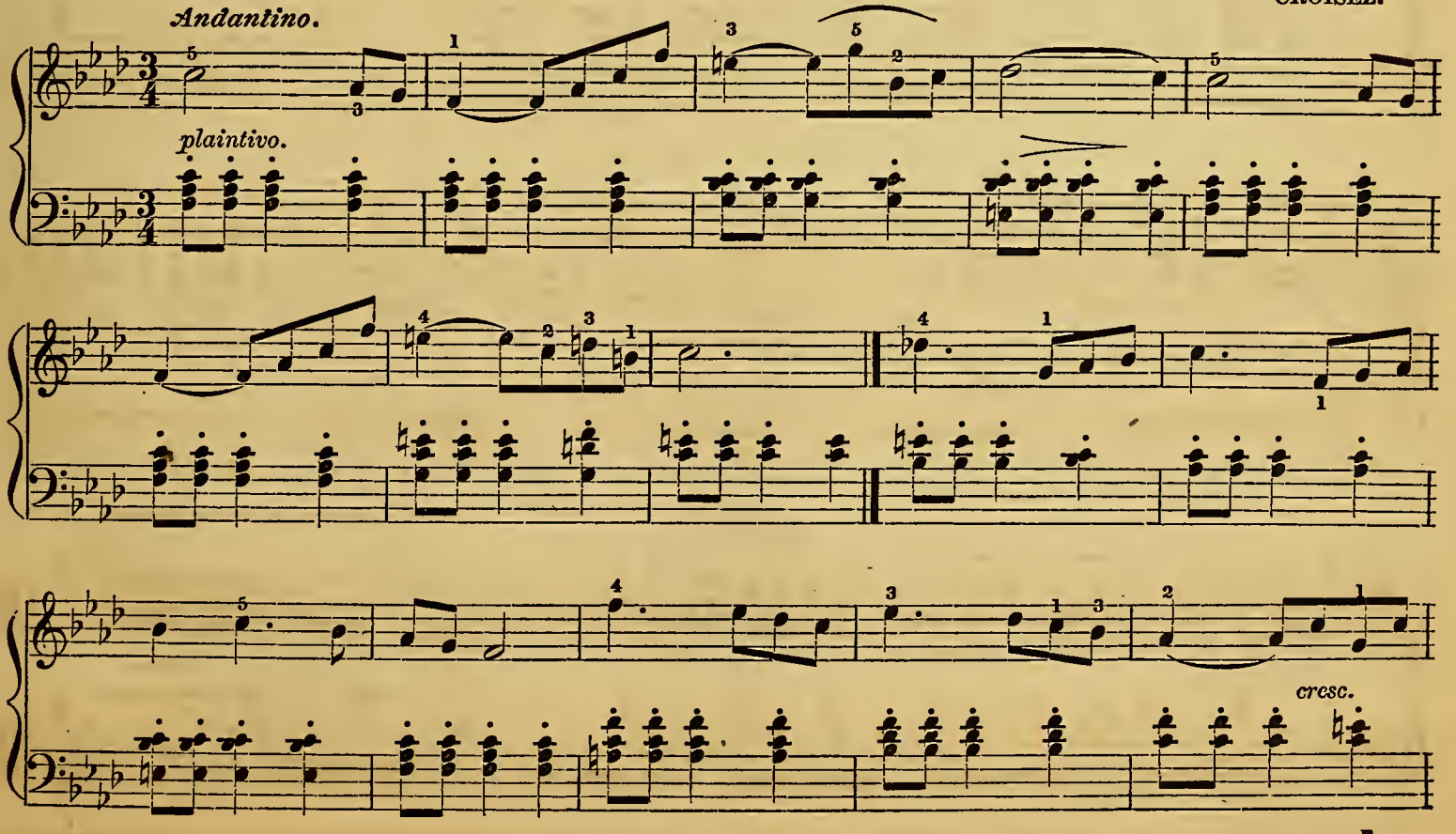
SIGHS AND TEARS.

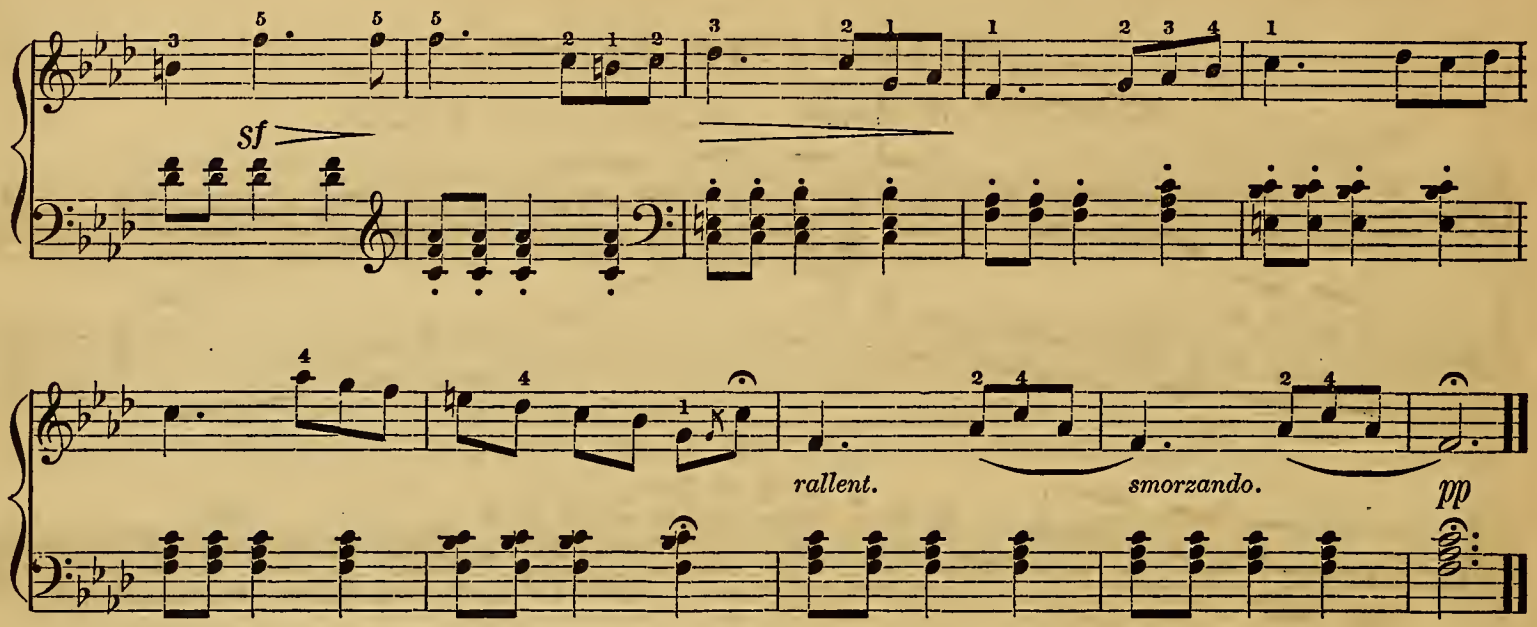
CROISEZ.

Andantino.

plaintivo.

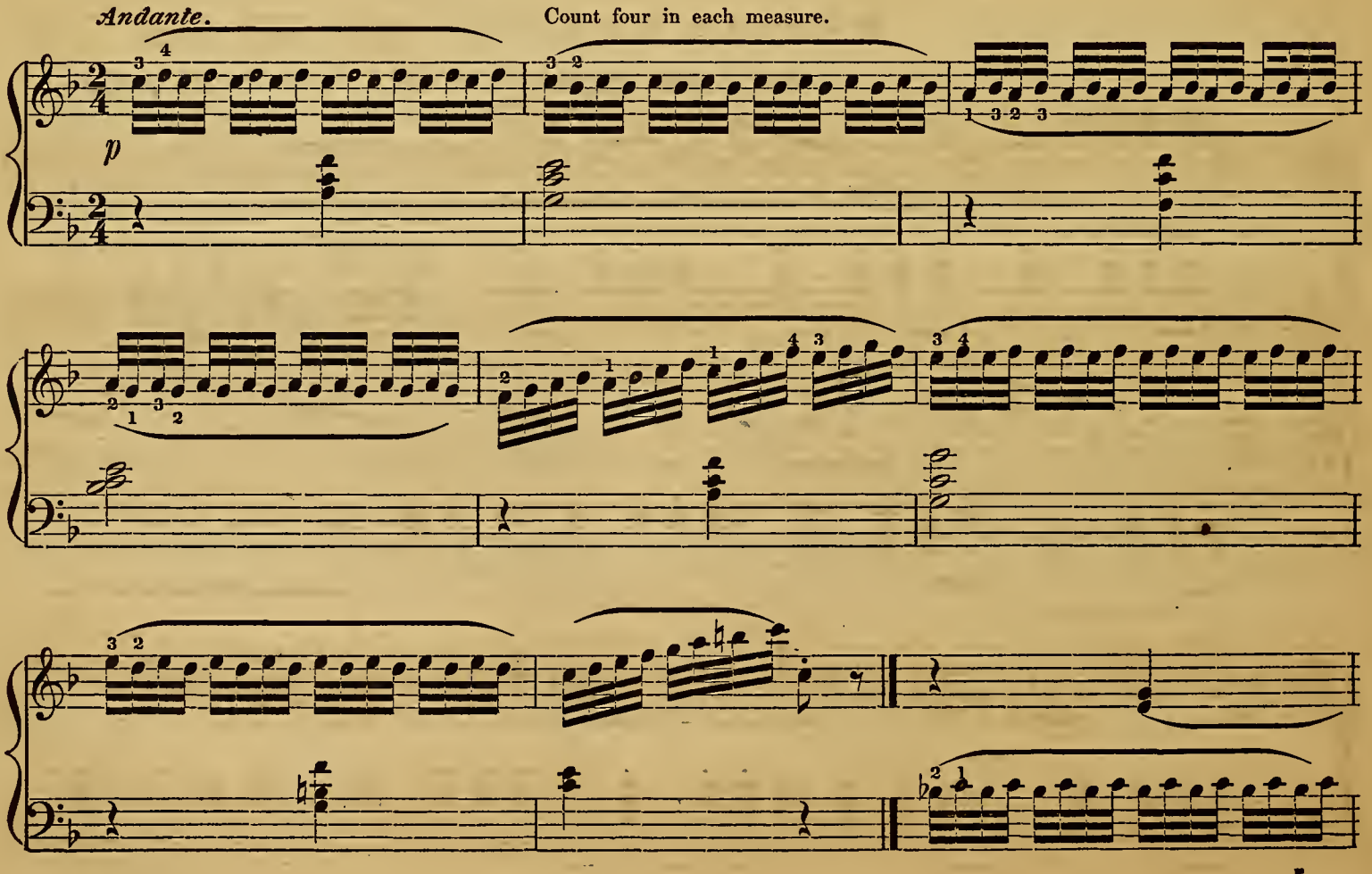
cresc.

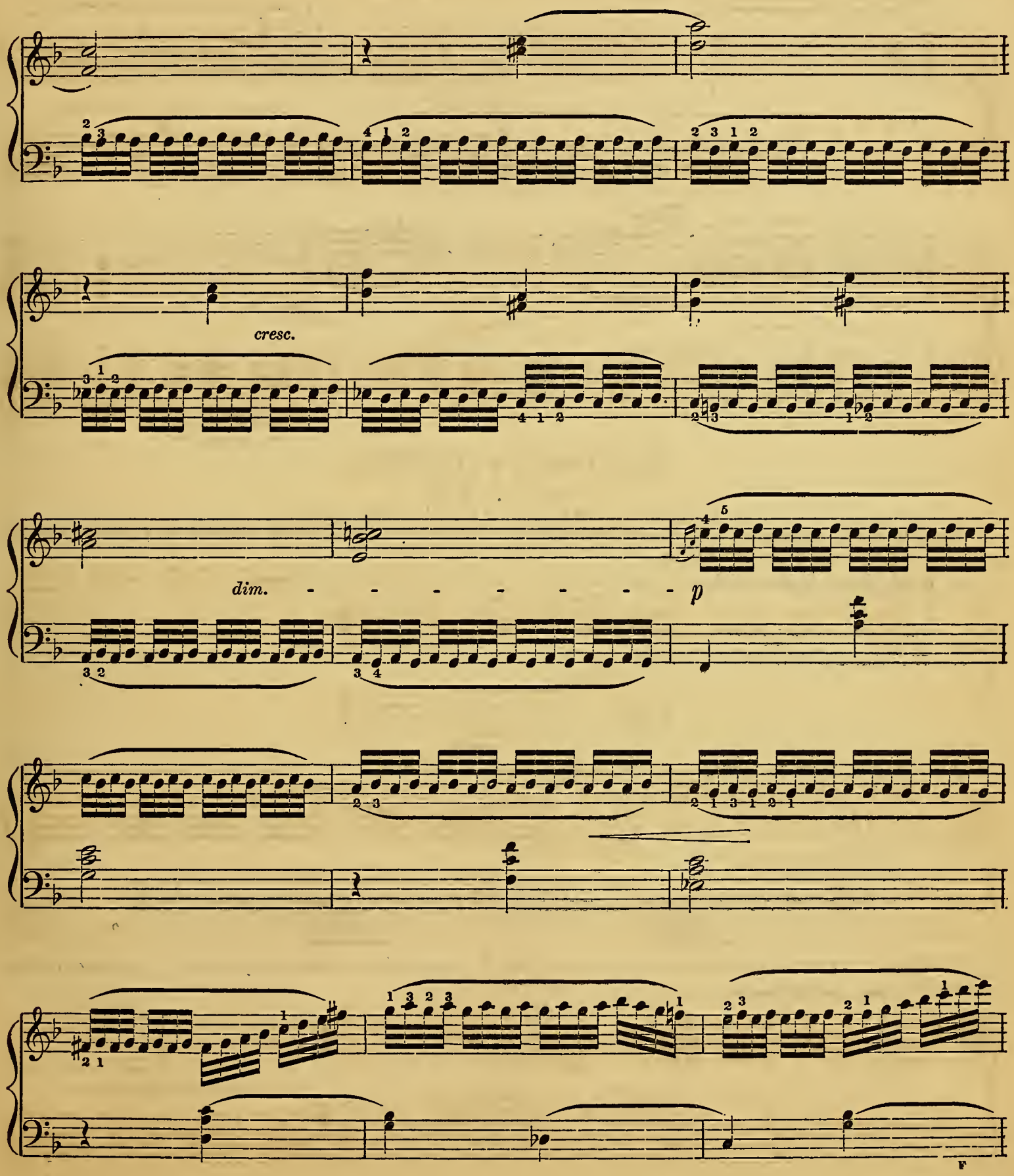


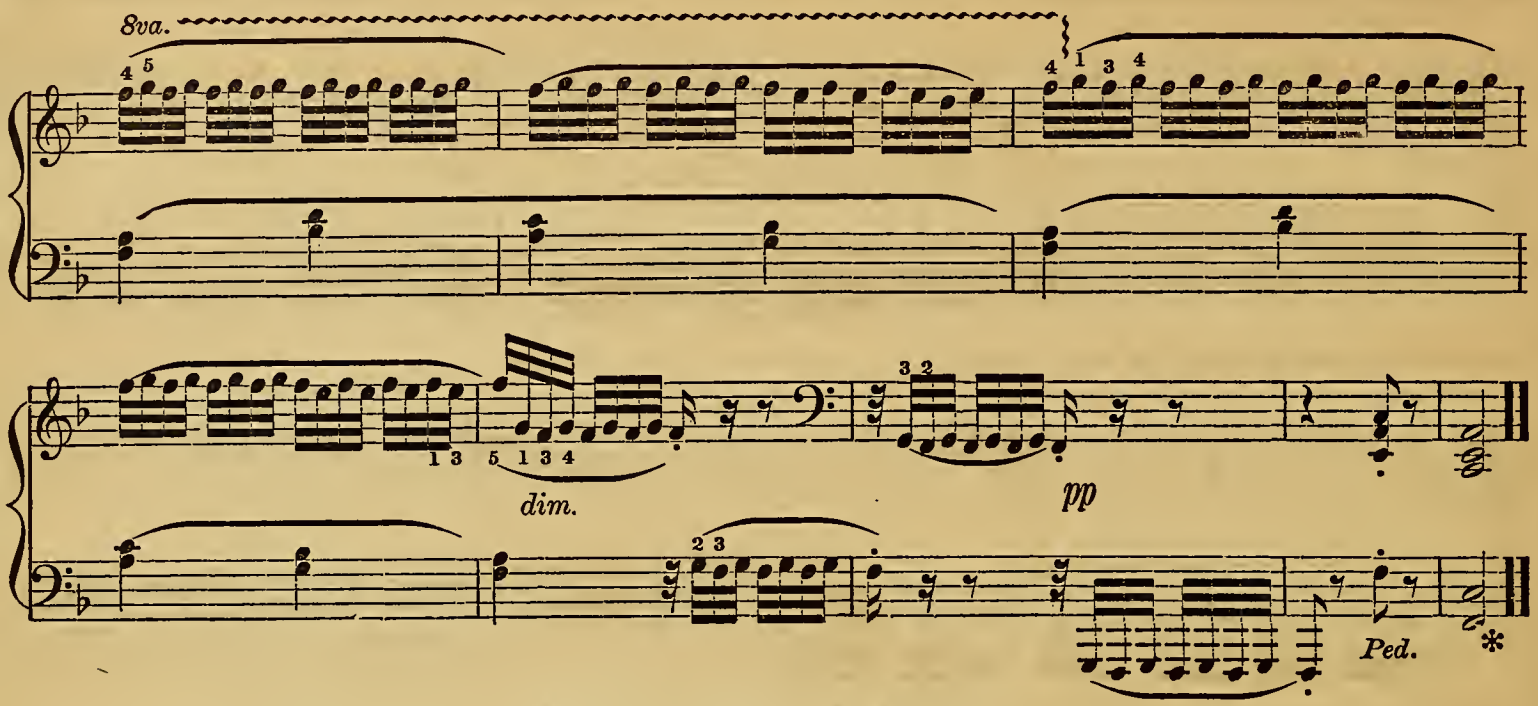


EIGHTEENTH LESSON.

PREPARATORY STUDY OF THE TRILL.




cresc.
dim.
p
F

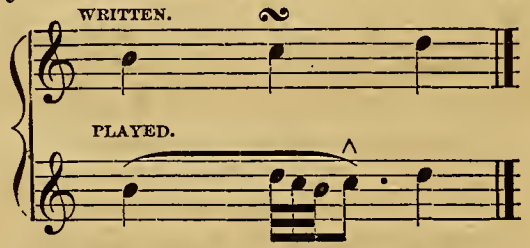


NINETEENTH LESSON.

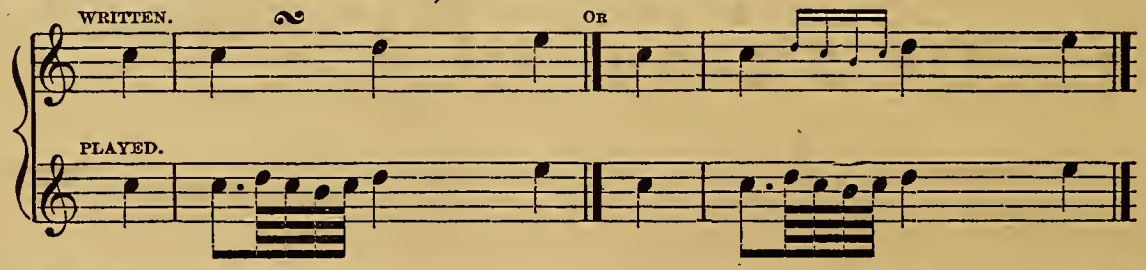
THE TURN.

The Turn is a common embellishment in vocal and instrumental music, and consists of a group of three or four notes, indicated by the sign ∾.

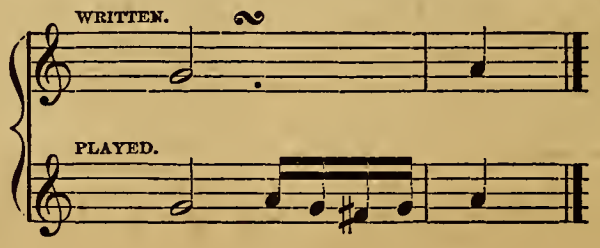
1. When the ∾ is placed directly over or under a note, its effect is as follows:



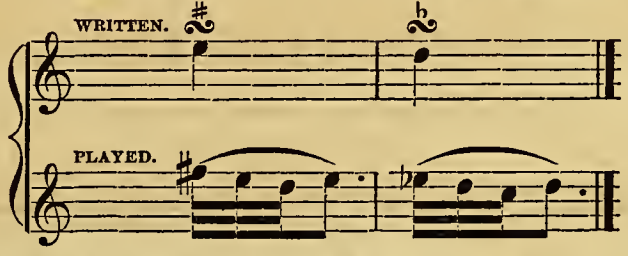
2. When it is written between two notes, its effect is as follows:



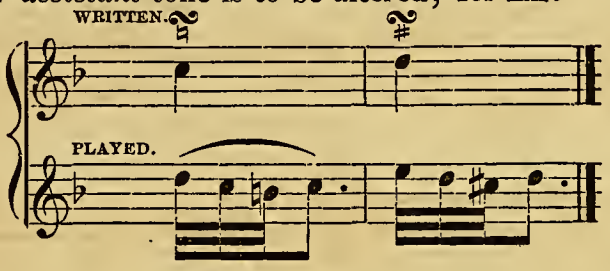
3. When it is placed over the dot of a dotted note, it is executed on the last quarter of its value, in slow or moderate time, as for Ex:—

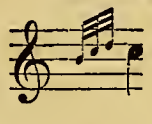


4. When one of the assistant tones is to be raised or lowered, by means of accidentals, it is indicated by writing the accidental (♯, ♭ or ♮) *over* the sign ∾; when the *higher assistant tone* is to be altered, as follows:



and *under* the sign, when the *lower assistant* tone is to be altered; for Ex:

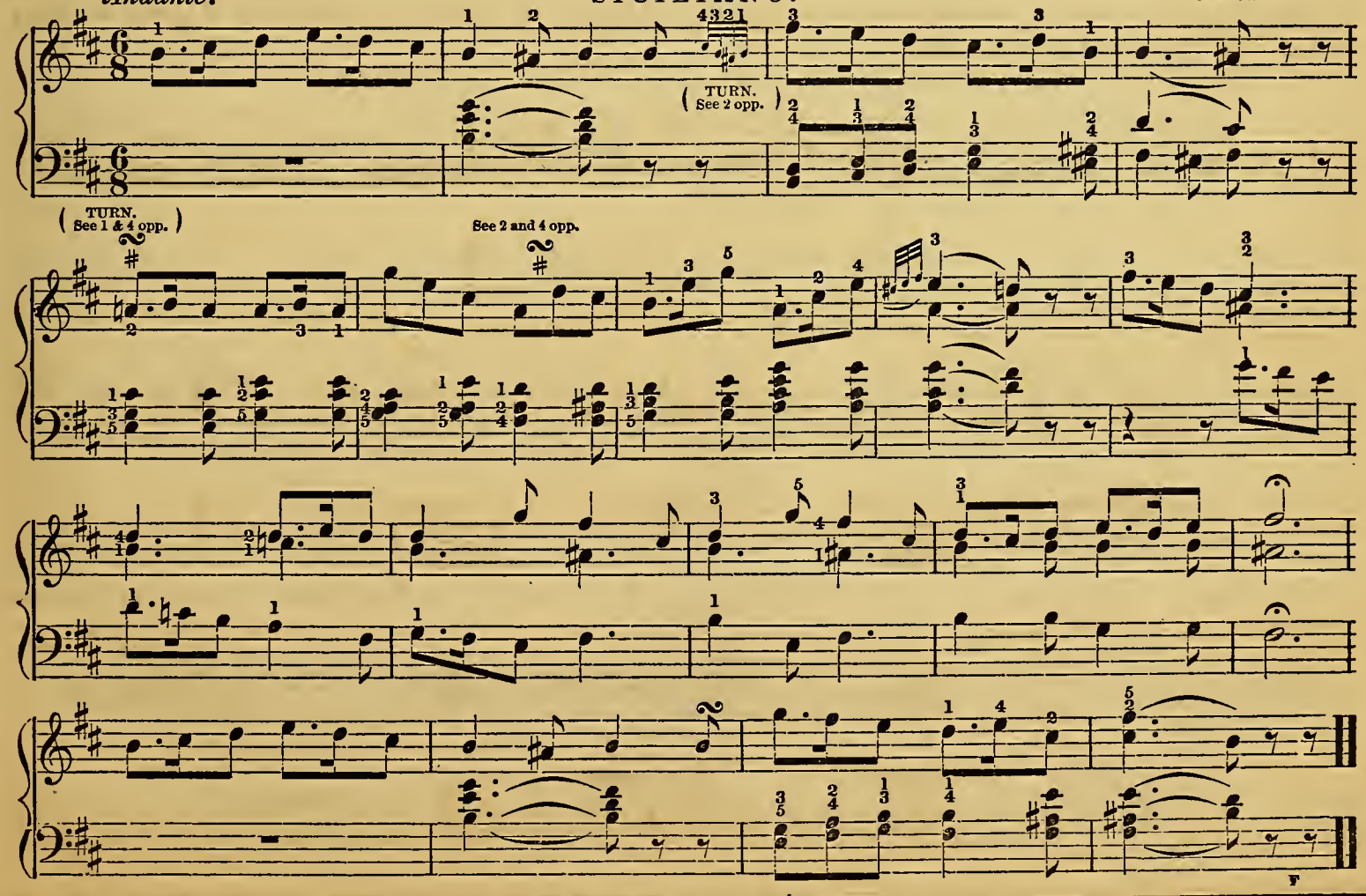


5. The Inverted Turn is now-a-days generally written out in small notes, thus: 

RECREATION.

SICILIANO.

Andante. BERTINI.

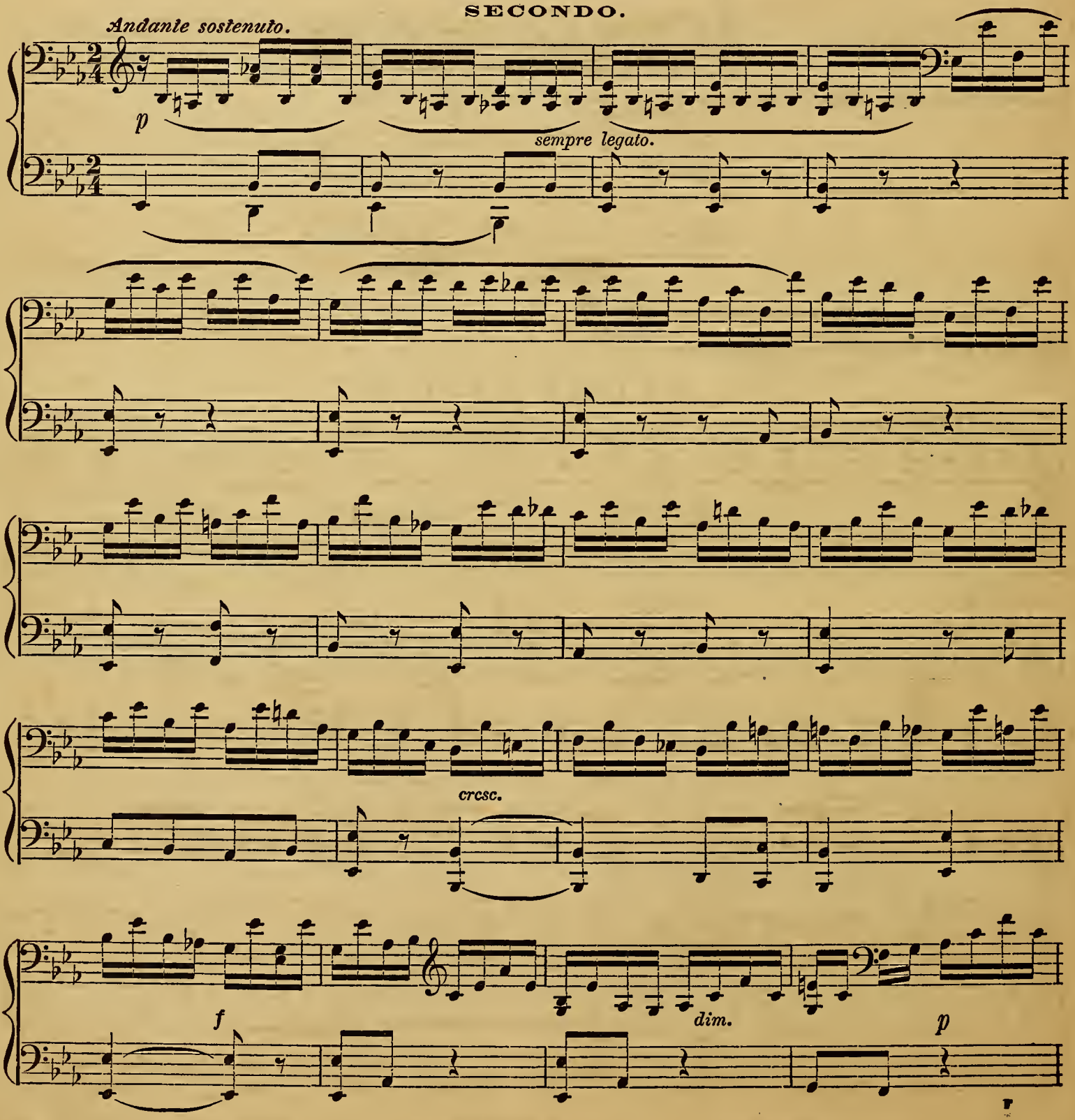


The fingering for this Duett has been omitted purposely, in order that the pupil may be required to study out for himself the proper fingering, under the guidance of his teacher.

TWENTIETH LESSON.

"THE SISTERS."—FOR FOUR HANDS.

SECONDO.

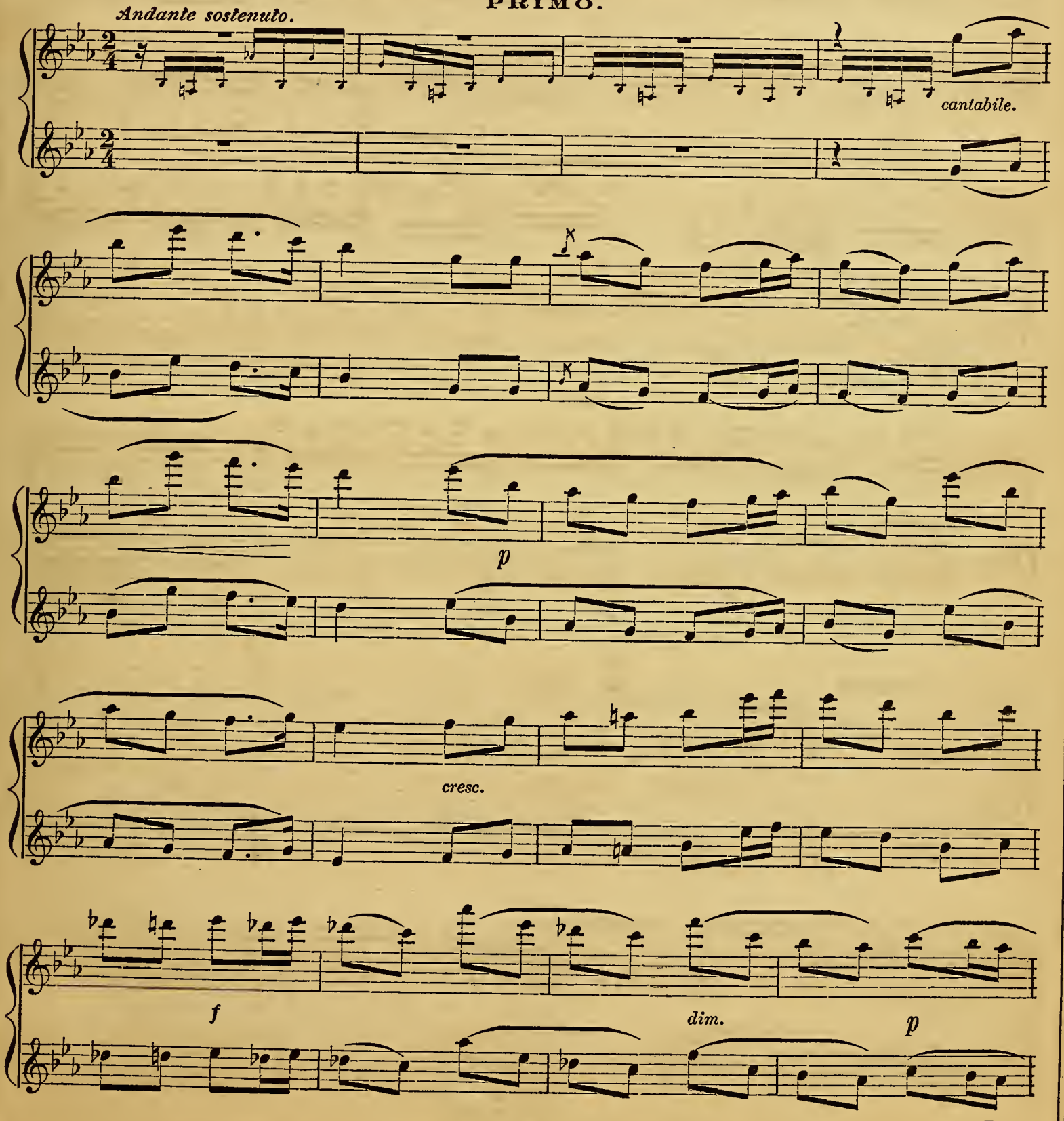


RECREATION.

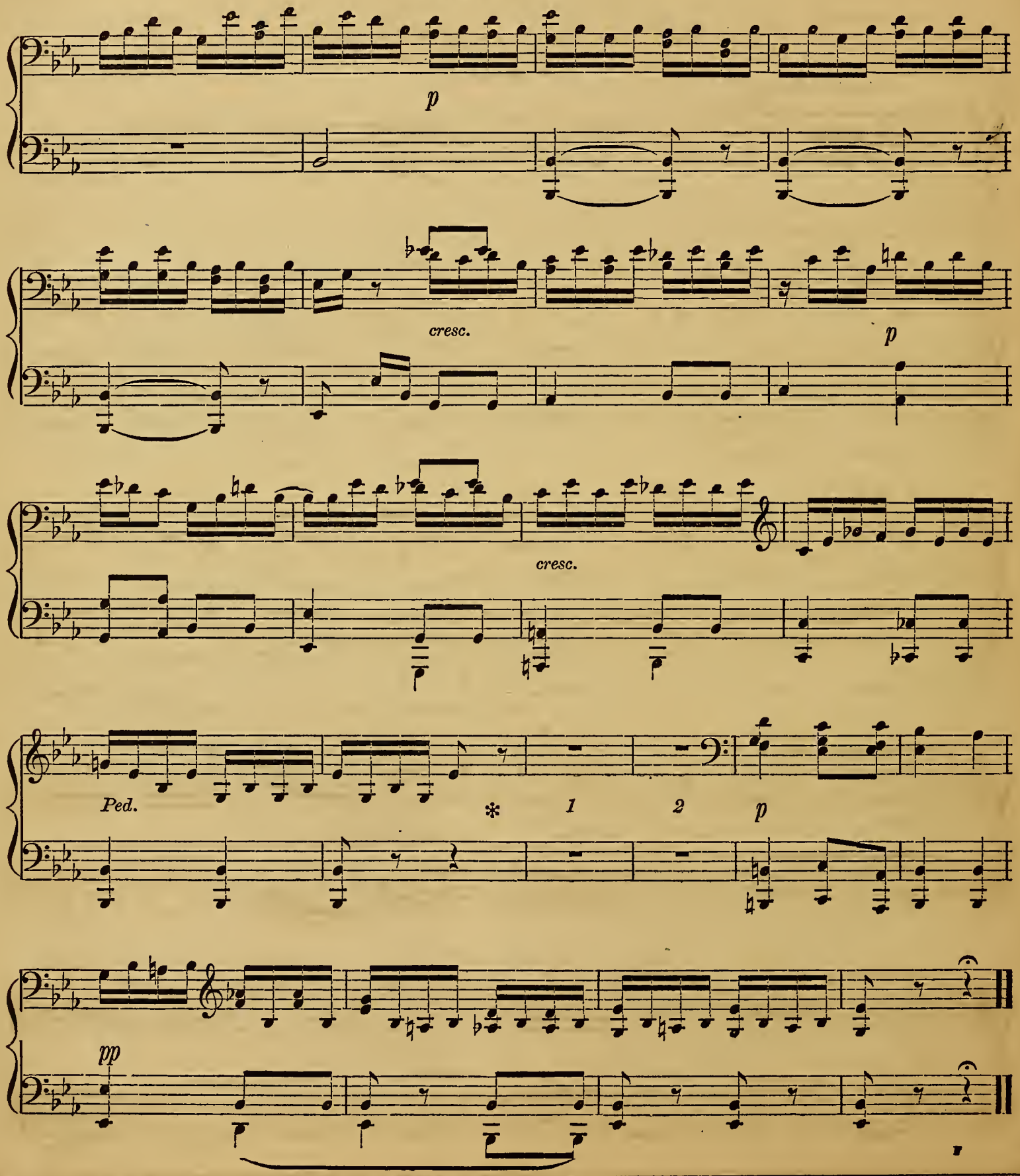
"THE SISTERS."—FOR FOUR HANDS.

MENDELSSOHN.

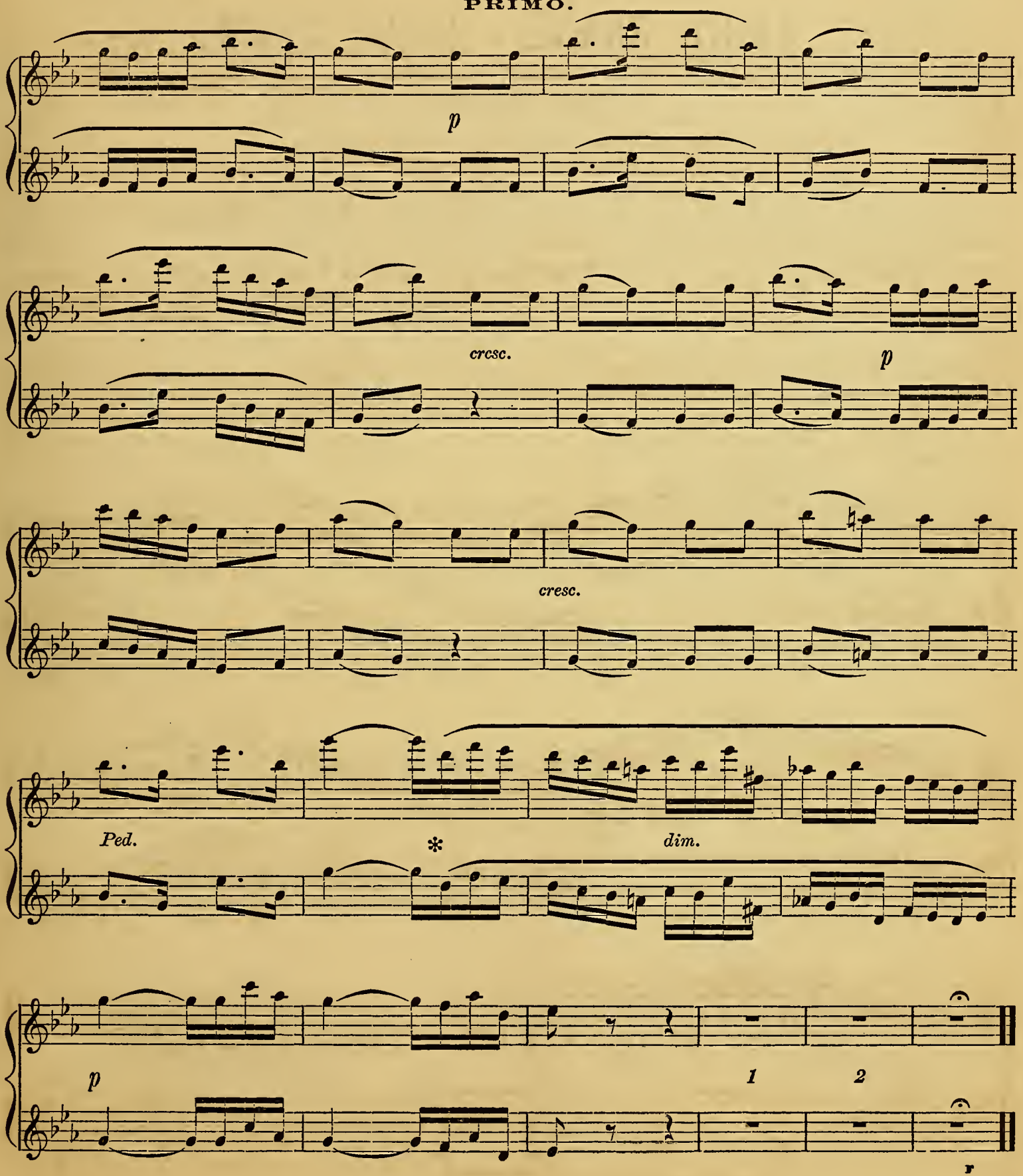
PRIMO.



SECONDO.



PRIMO.



THIRD GRADE. FIRST TERM.

FIRST LESSON.

GRAND PRACTICE OF THE SCALES.

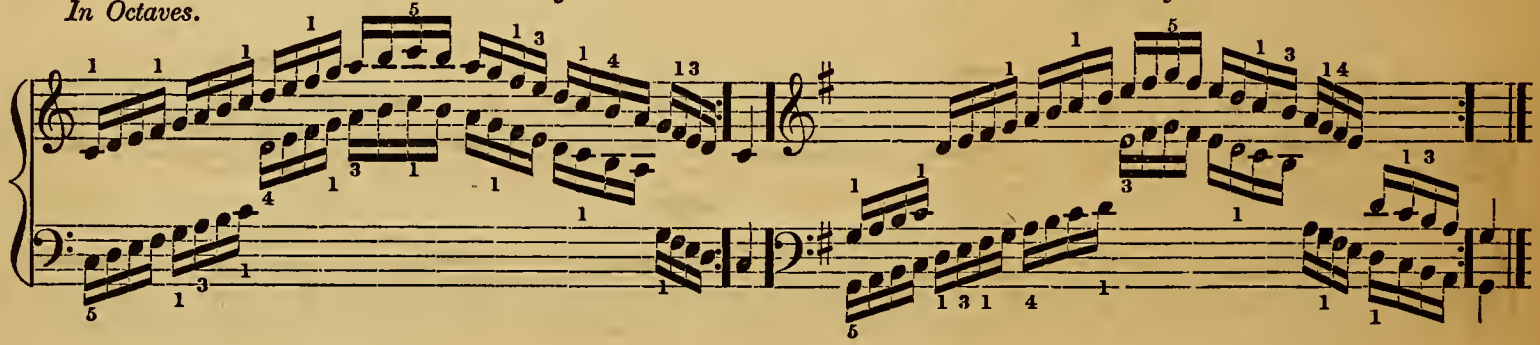
Rules for practising the Scales are given on the 43d. page. As soon as the Scales can be played with a firm and even touch, they should be practised with the effects of light and shade, especially with crescendo in ascending, and decrescendo in descending passages; this being a rule observed in playing with expression. In crescendo passages, the common error of hurrying must be avoided. *The beats should be well accented.*

MAJOR SCALES.

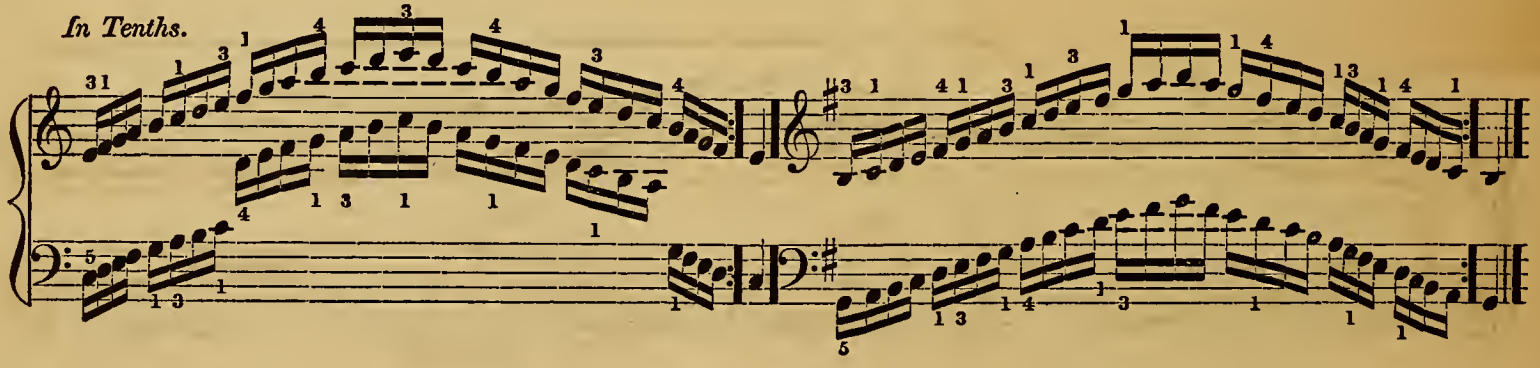
In addition to these and all following Scales, the pupil is recommended to practise the Scales through the range of four octaves. The Scales should also be practised in *Contrary Motion.*

SCALE OF C MAJOR. SCALE OF G MAJOR.

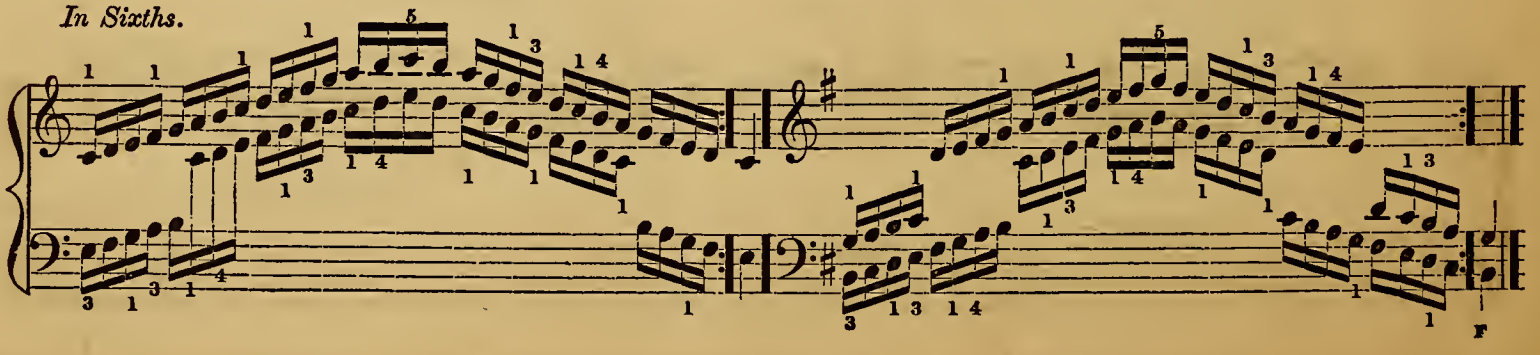
In Octaves.



In Tenths.

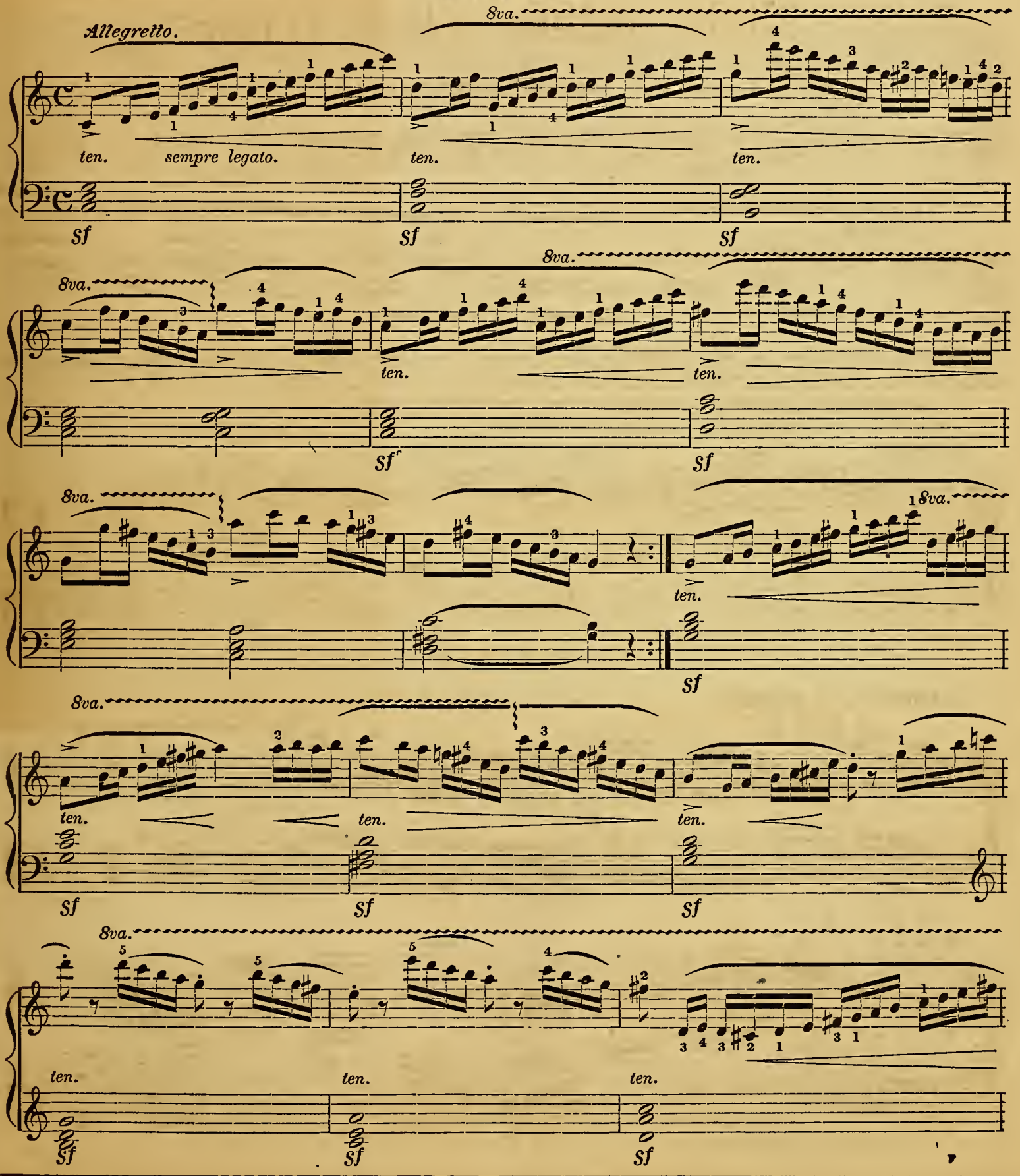


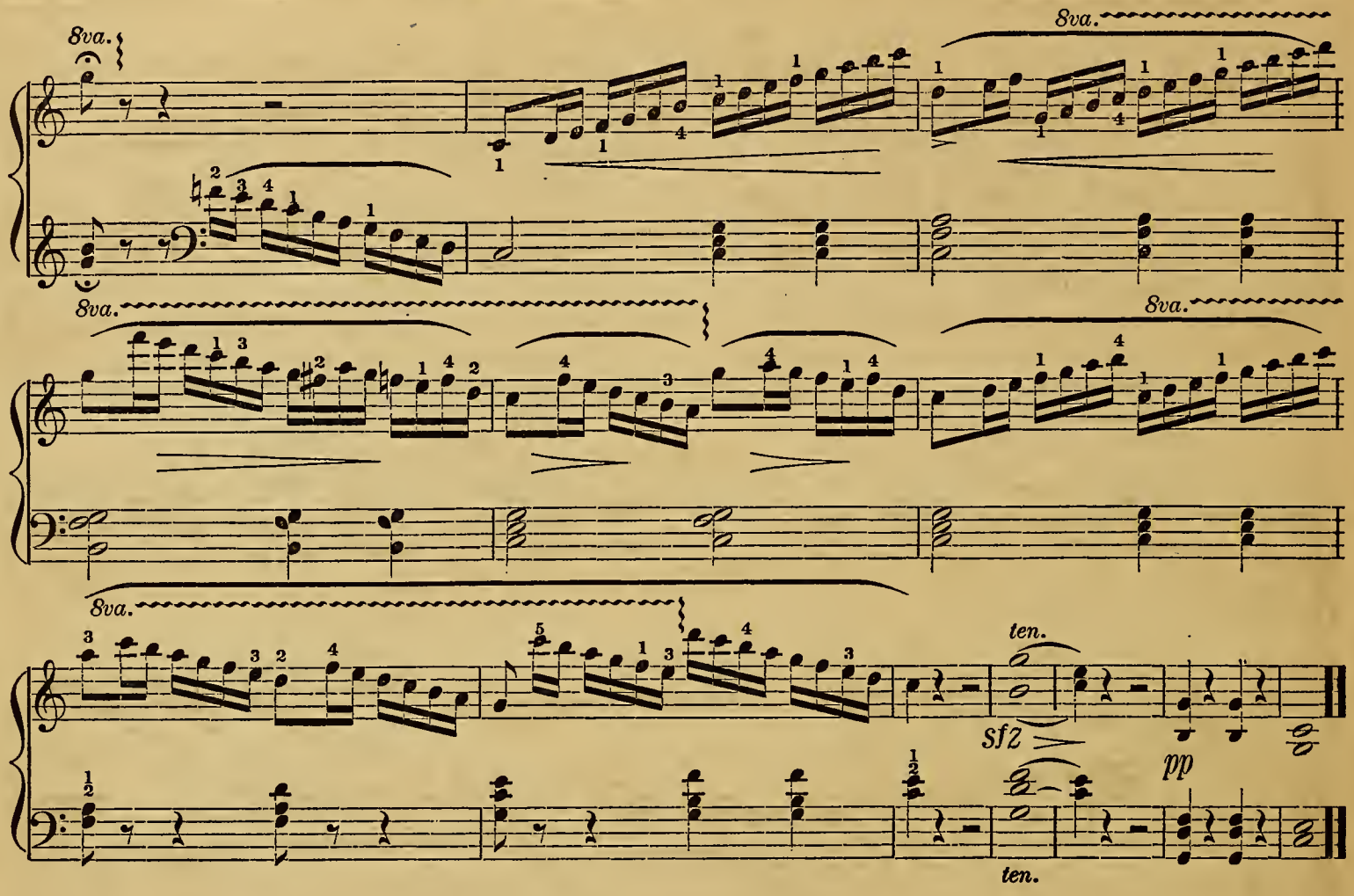
In Sixths.



STUDY.

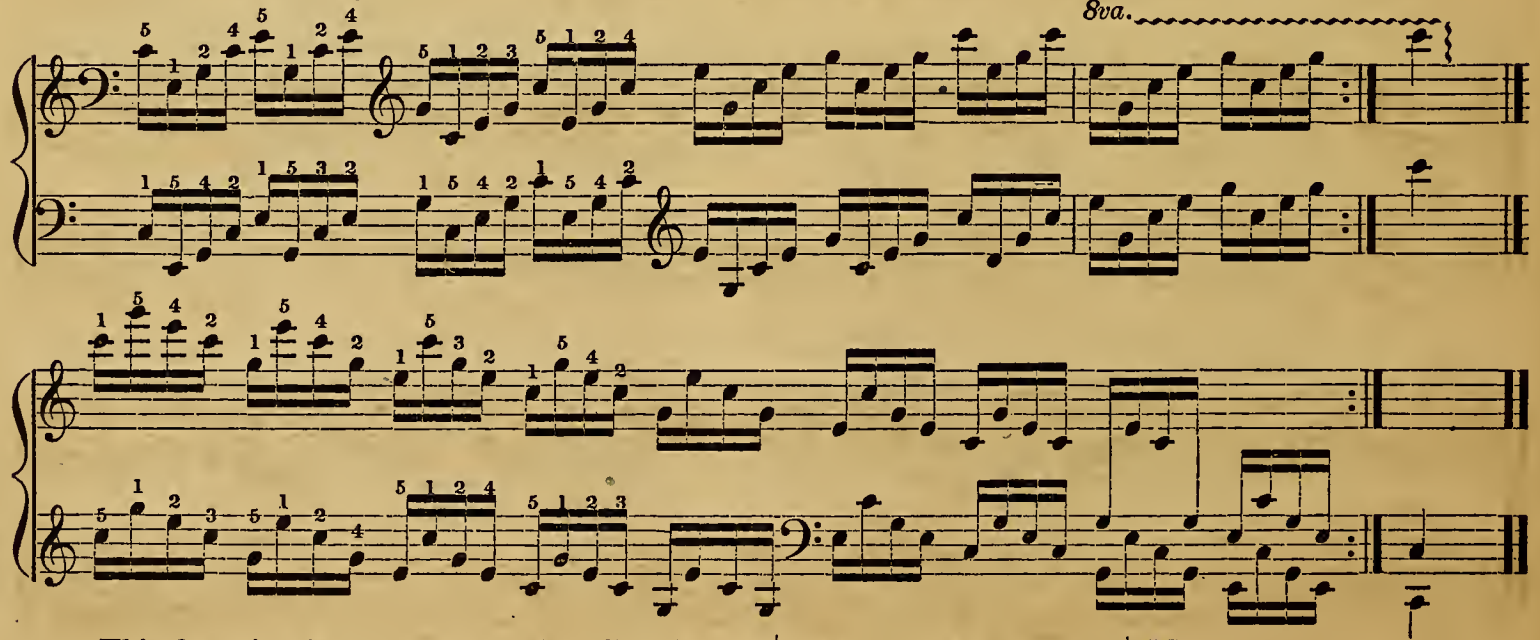
BERTINI.





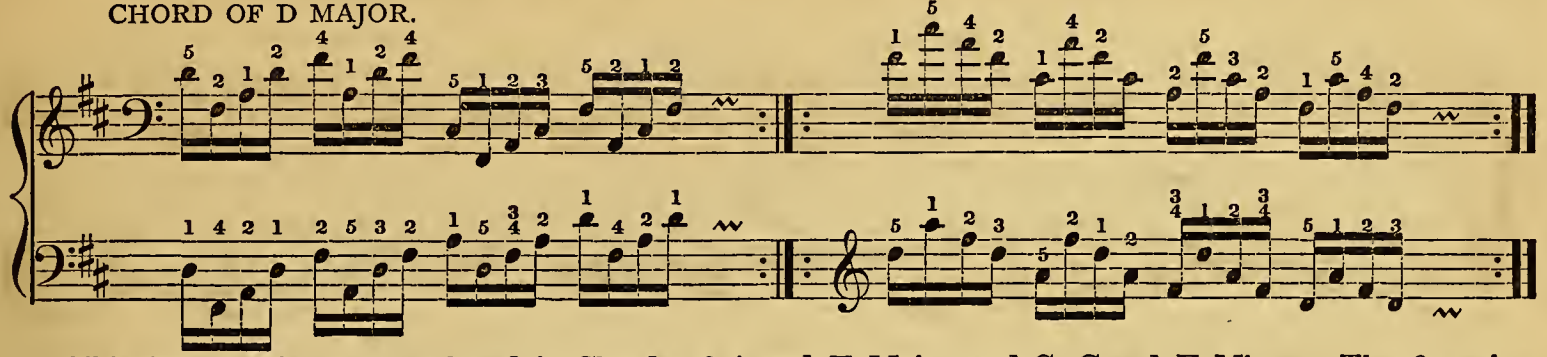
SECOND LESSON.

CHORD OF C MAJOR. ARPEGGIOS.



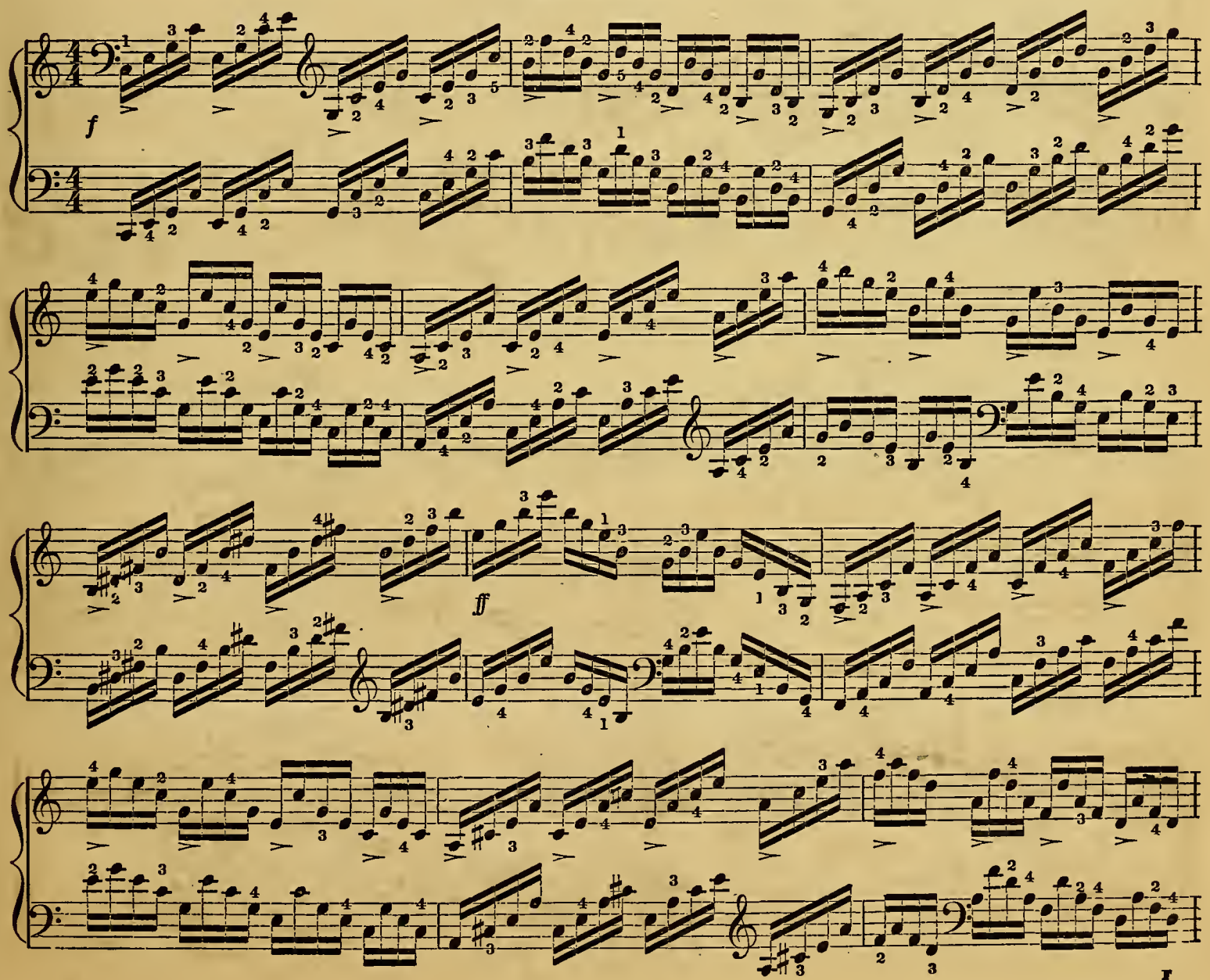
This fingering is to be employed in Chords of E♭ Major, B Major, and B♭ Minor.

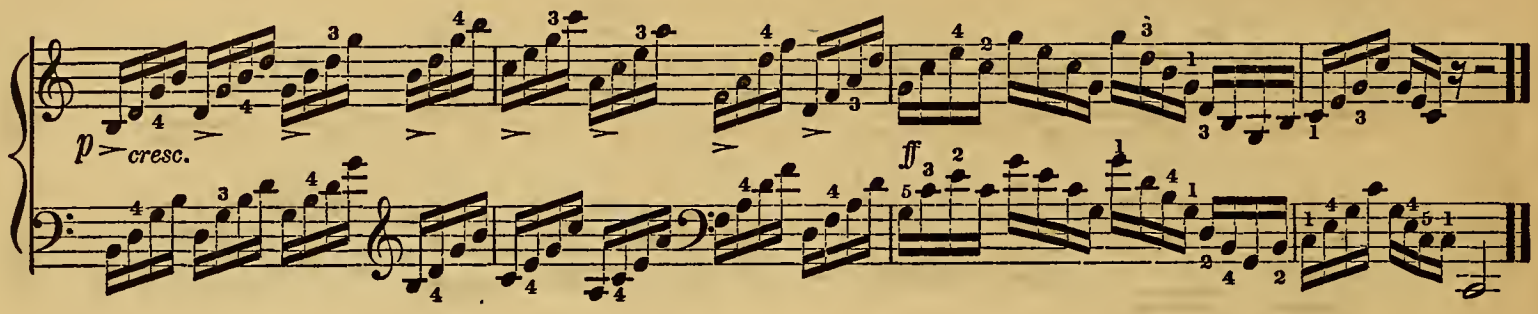
CHORD OF D MAJOR.



This fingering is to be employed in Chords of A and E Major, and G, C and F Minor. The fingering for B♭ Major and B Minor may also be modelled upon the above exercise, if the fingering of the Chords of C Major is not employed.

STUDY.



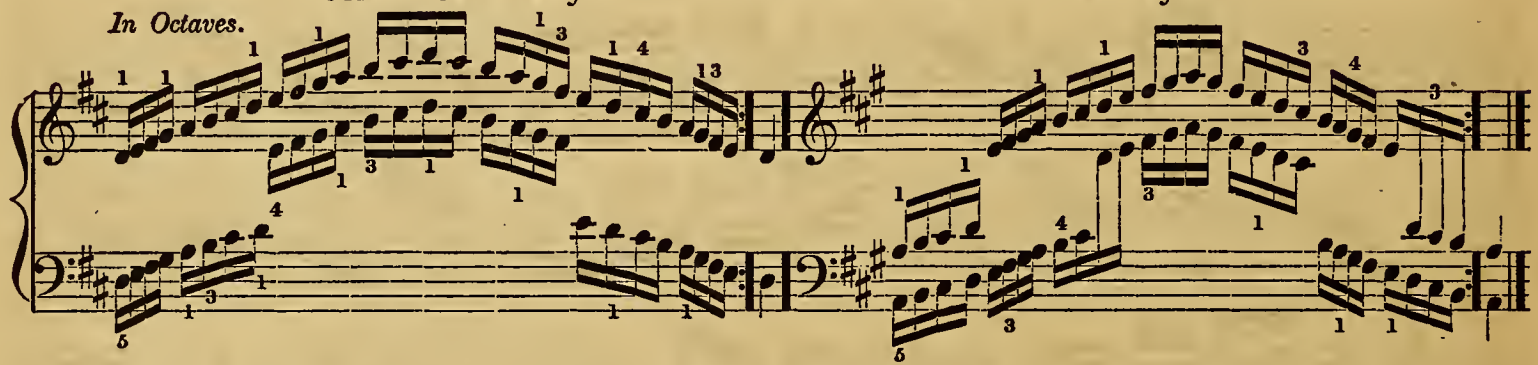


THIRD LESSON.

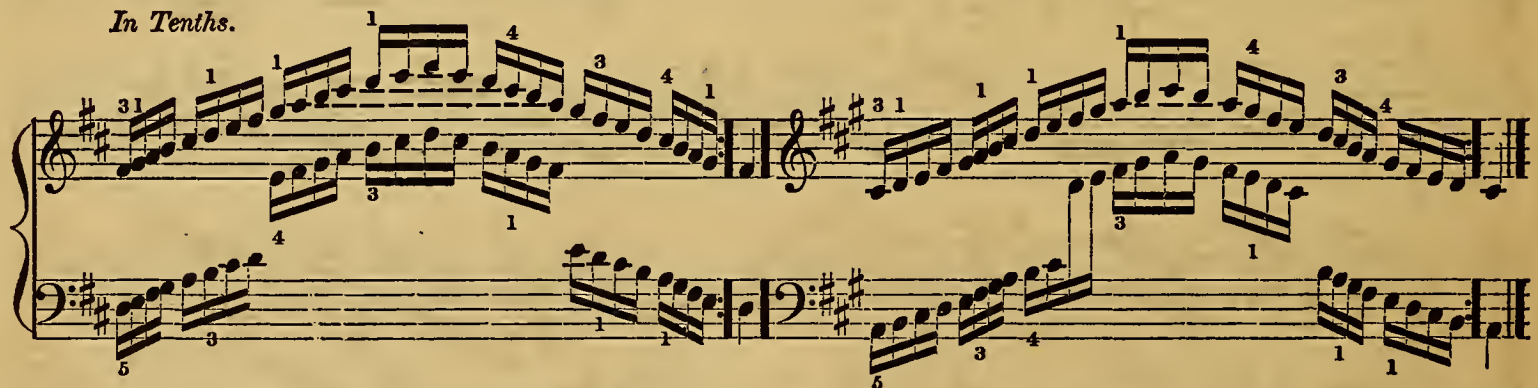
MAJOR SCALES, CONTINUED.

SCALE OF D MAJOR. SCALE OF A MAJOR.

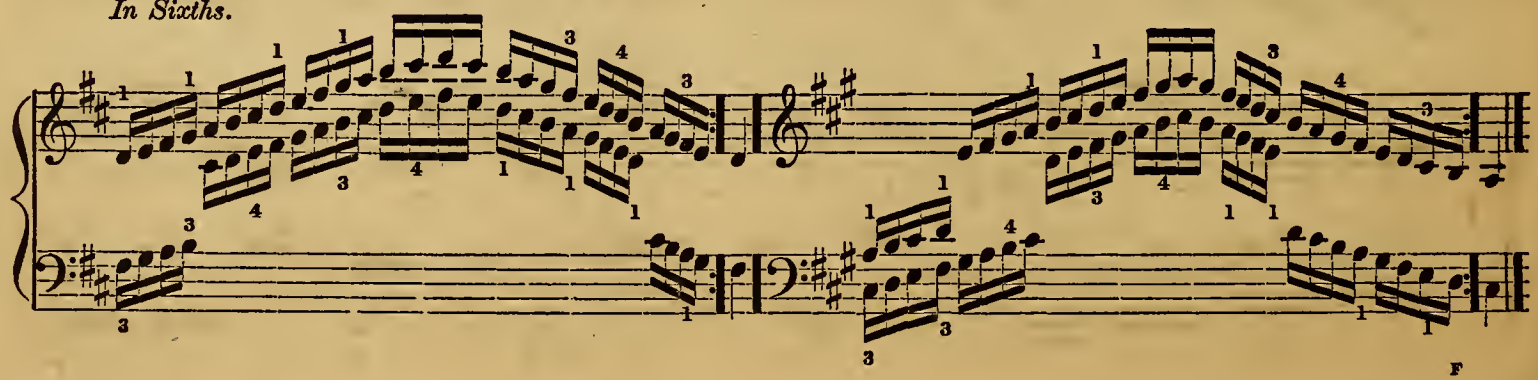
In Octaves.



In Tenths.



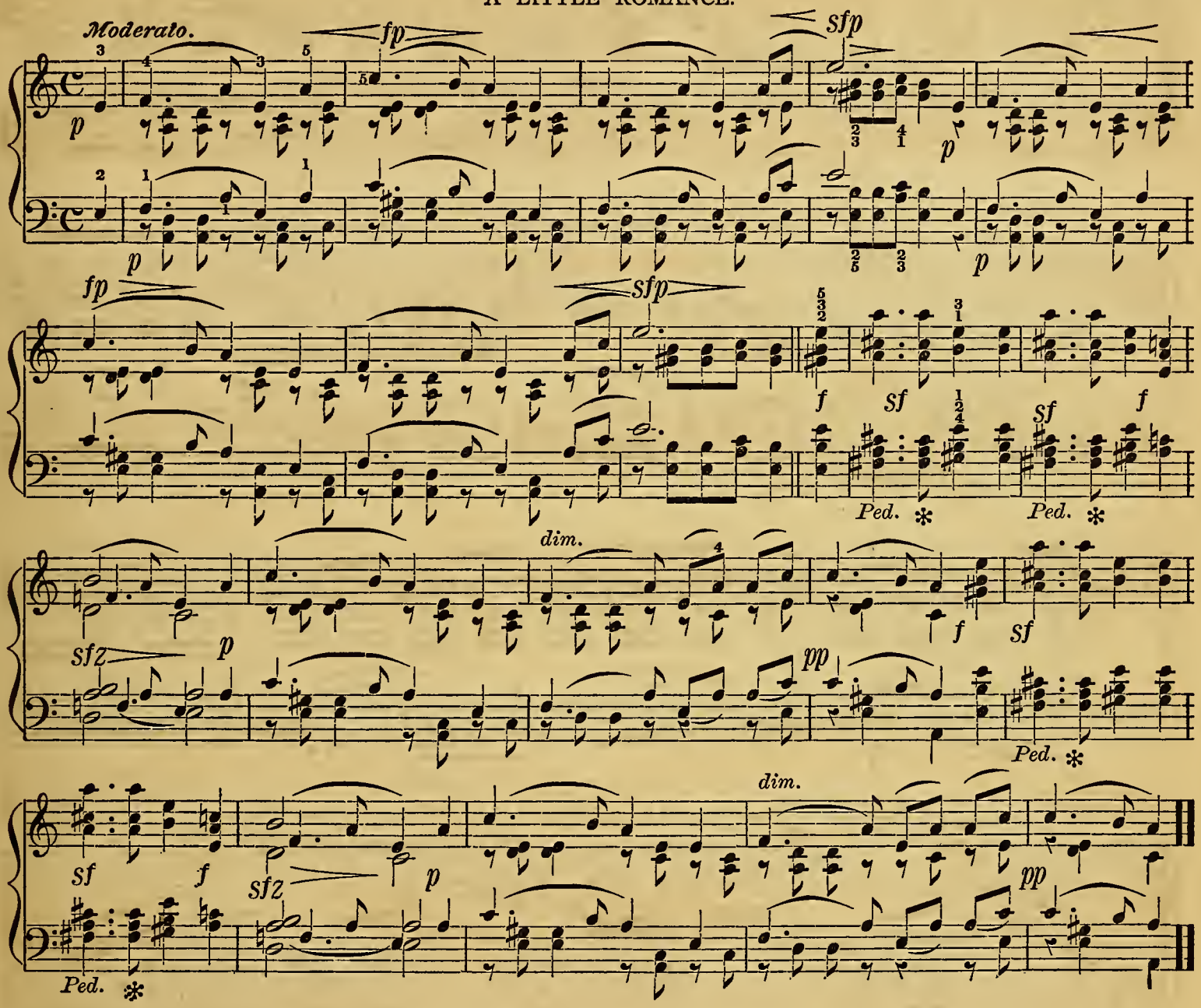
In Sixths.



RECREATION.

SCHUMANN.

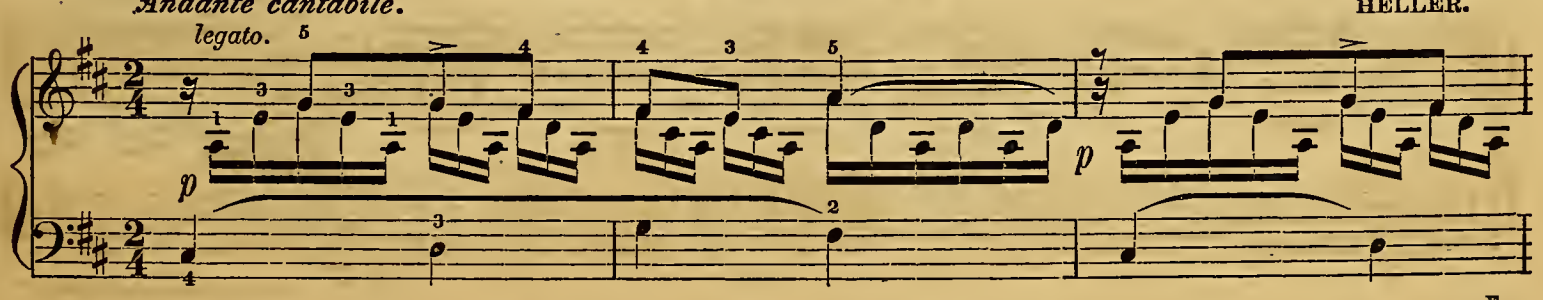
A LITTLE ROMANCE.

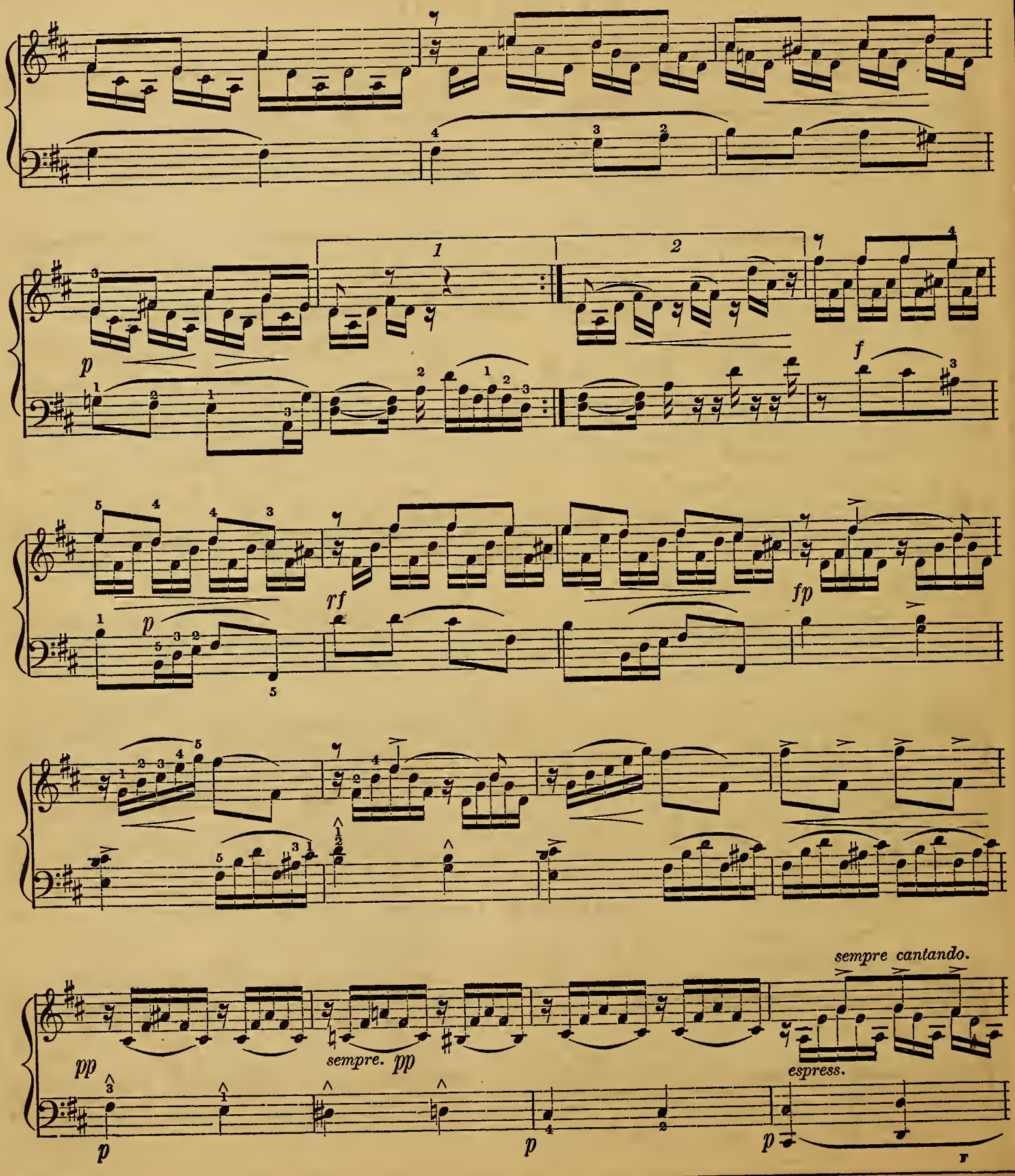


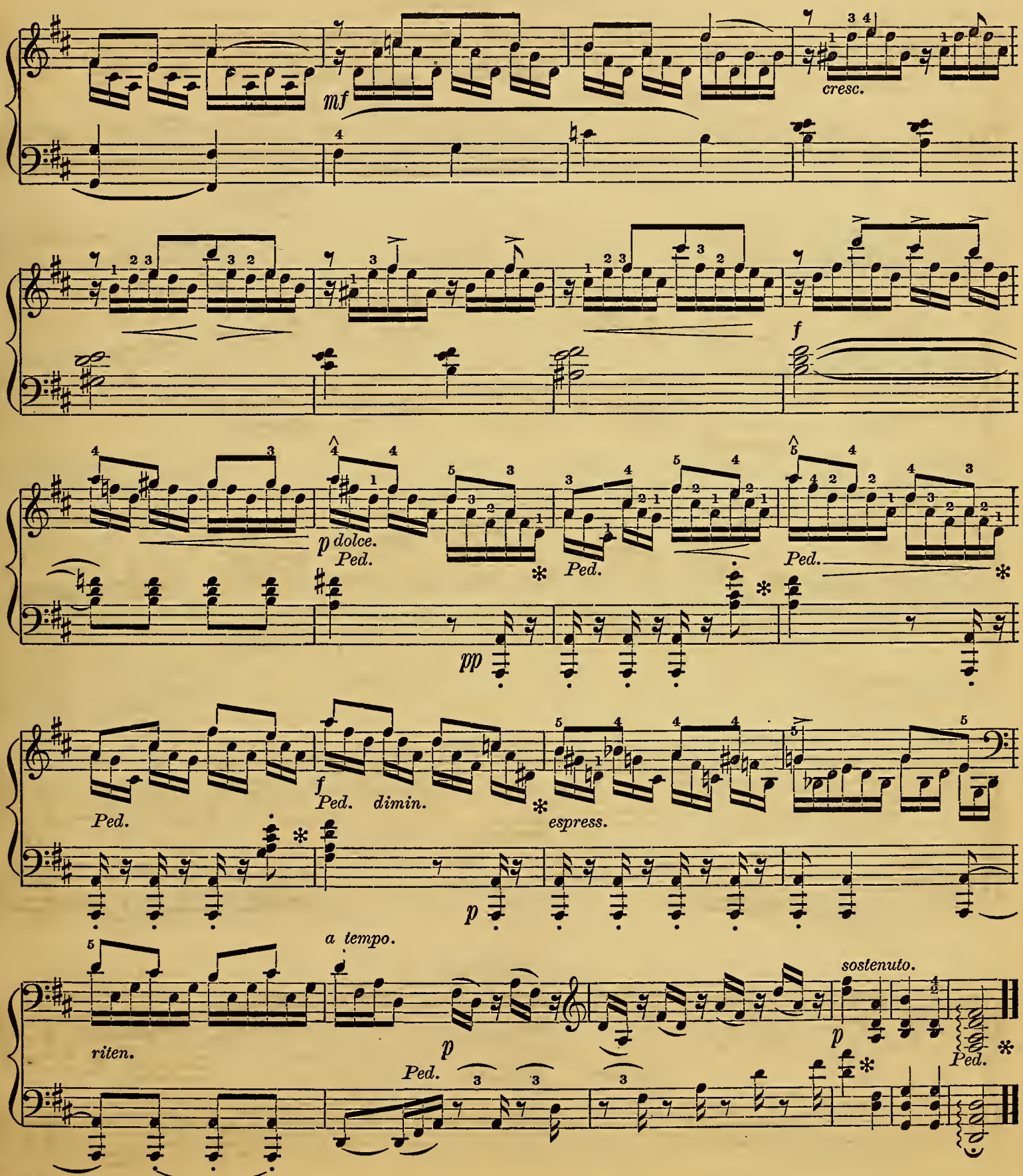
FOURTH LESSON.

RECREATION.

HELLER.




1
2
p
f
rf
fp
sempre cantando.
pp
sempre. pp
espress.
p
p
p

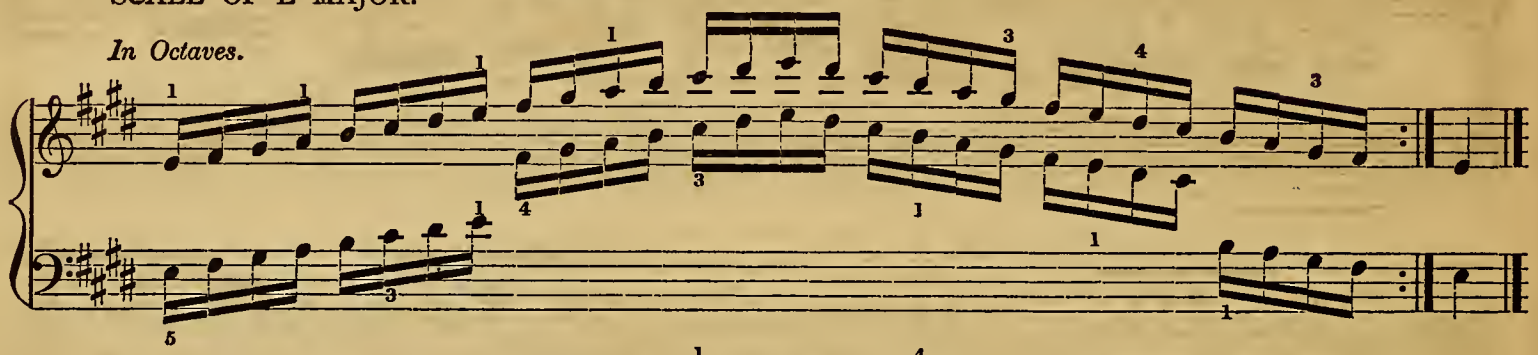

mf
cresc.
f
p dolce.
Ped.
Ped.
Ped.
pp
f
Ped. dimin.
Ped.
espress.
p
a tempo.
riten.
p
Ped.
p
sostenuto.
Ped.

FIFTH LESSON.

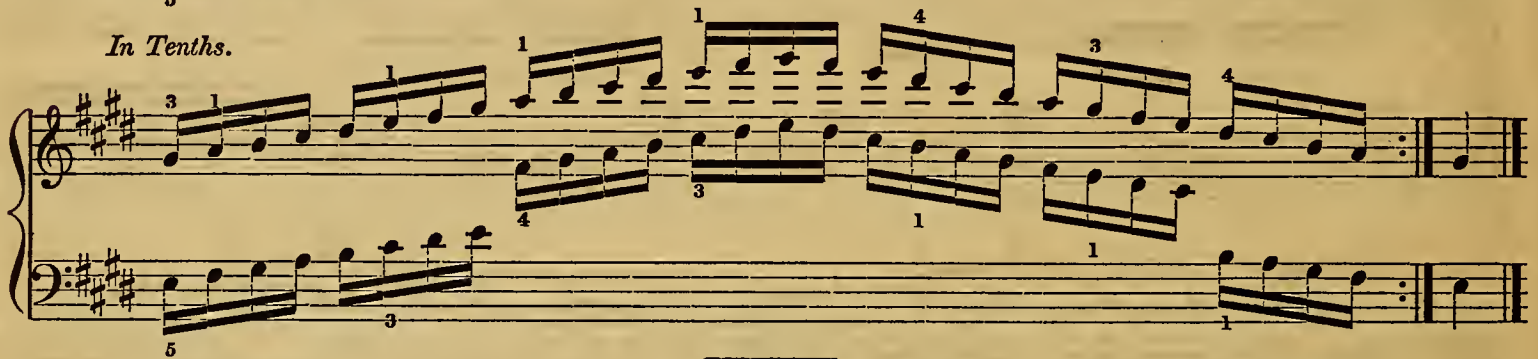
MAJOR SCALES, CONTINUED.

SCALE OF E MAJOR.

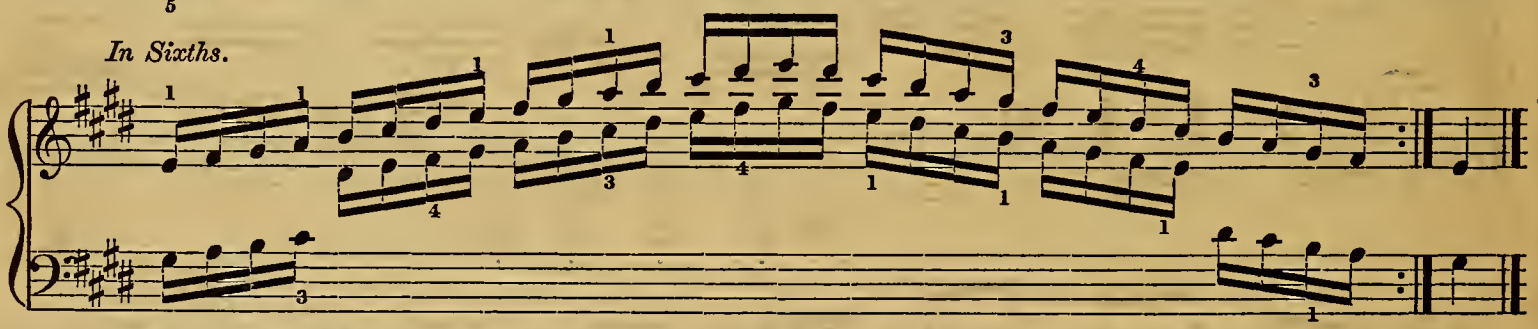
In Octaves.



In Tenths.

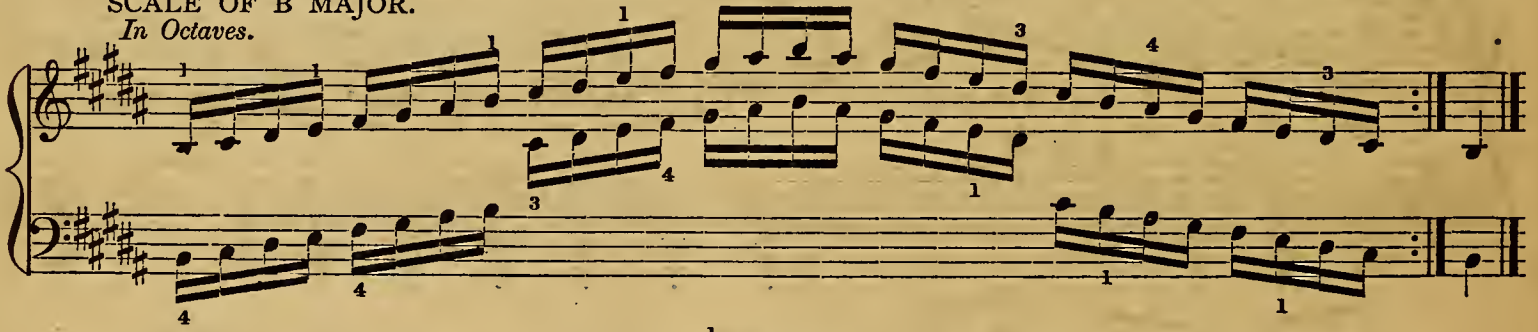


In Sixths.

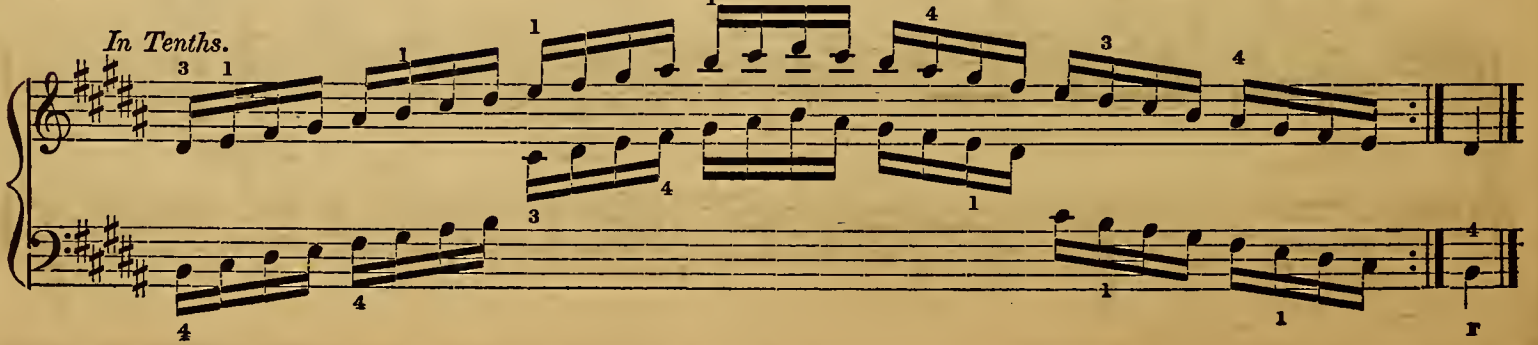


SCALE OF B MAJOR.

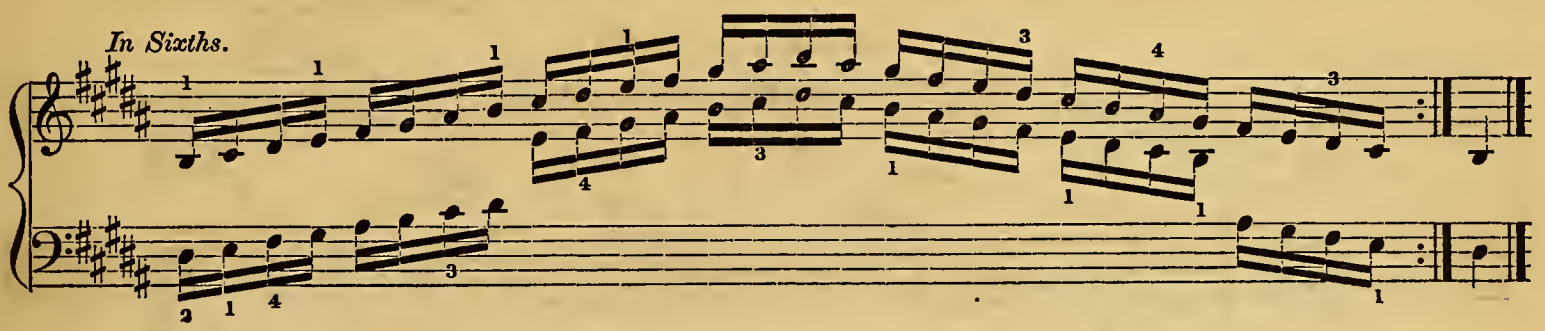
In Octaves.



In Tenths.



In Sixths.

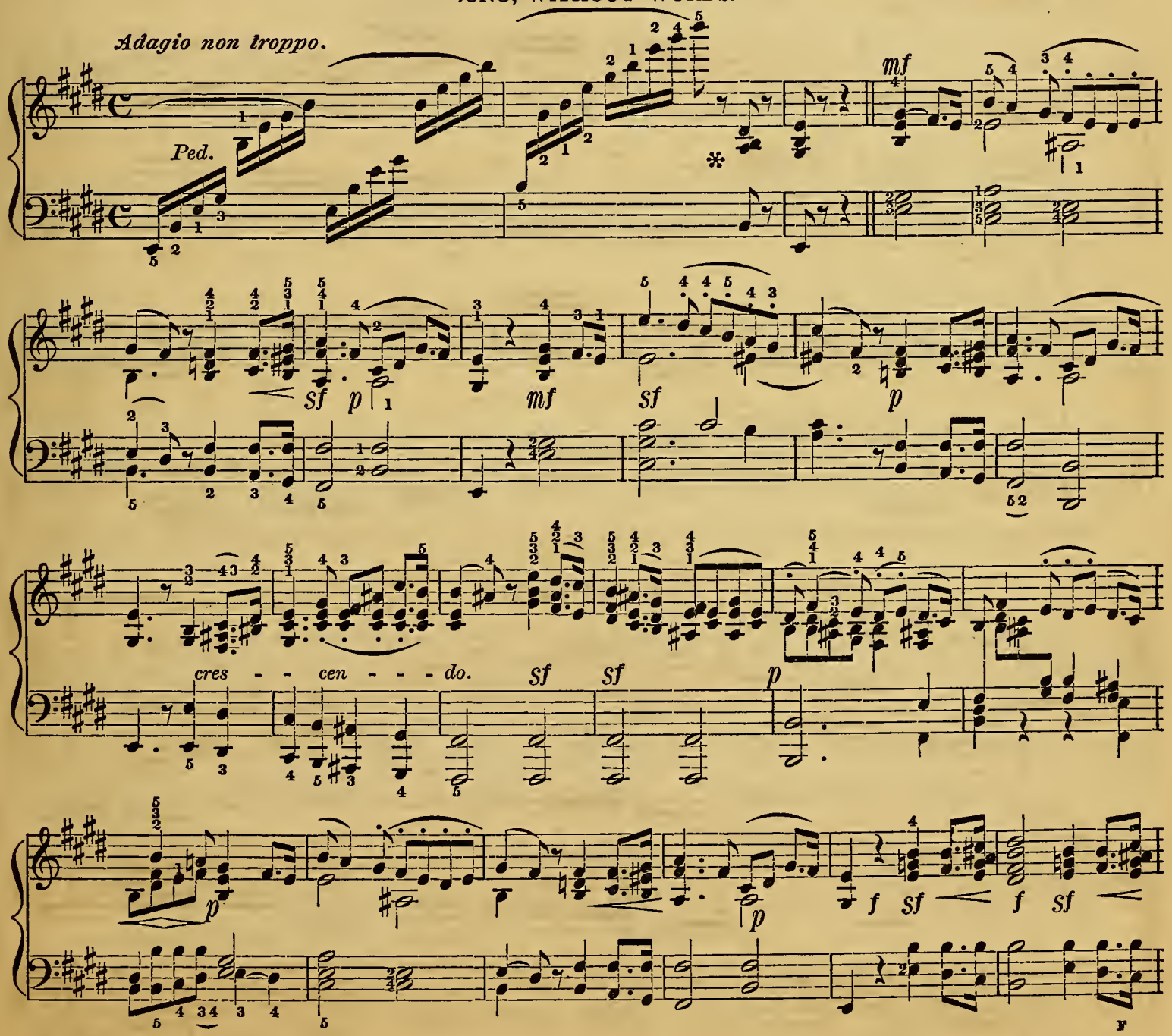


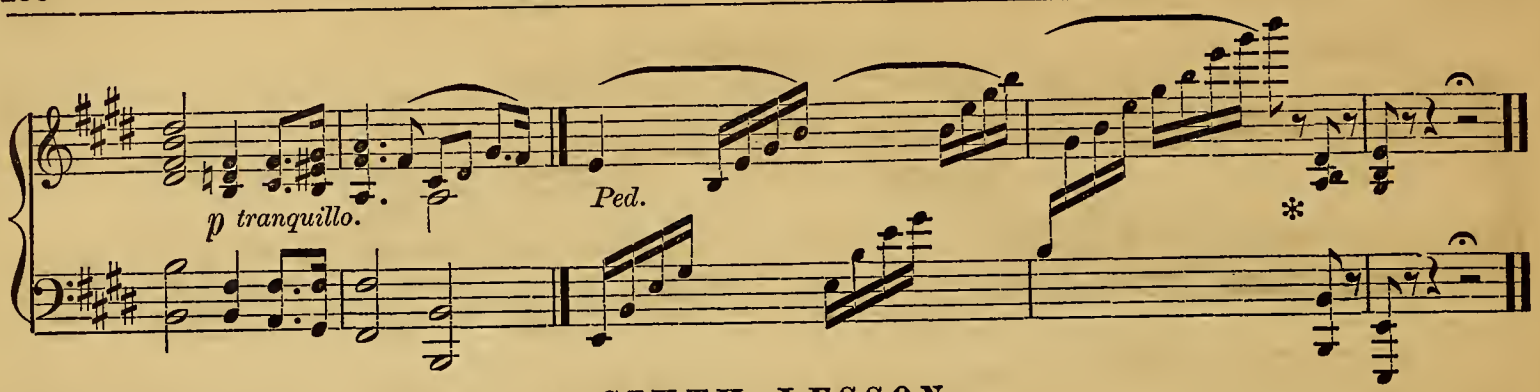
RECREATION.

MENDELSSOHN.

SONG, WITHOUT WORDS.

Adagio non troppo.

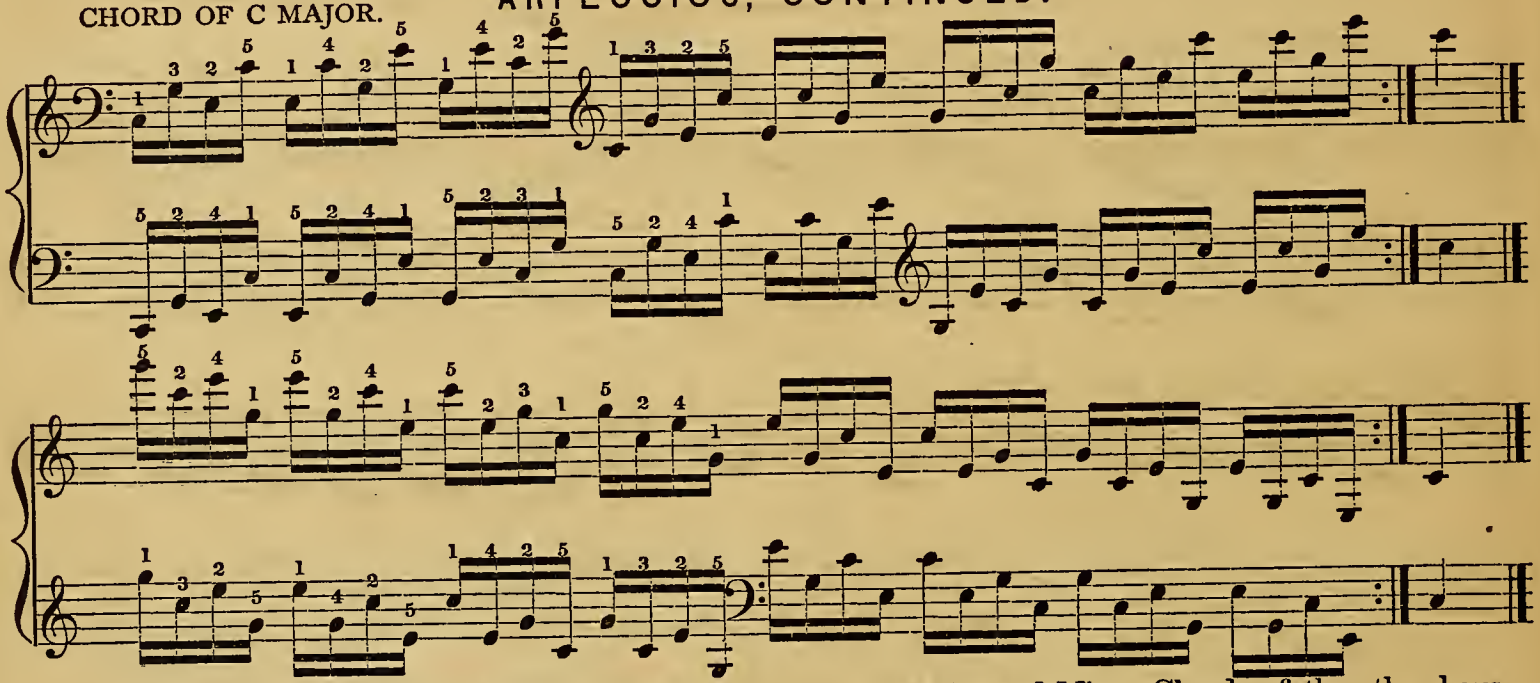




SIXTH LESSON.

ARPEGGIOS, CONTINUED.

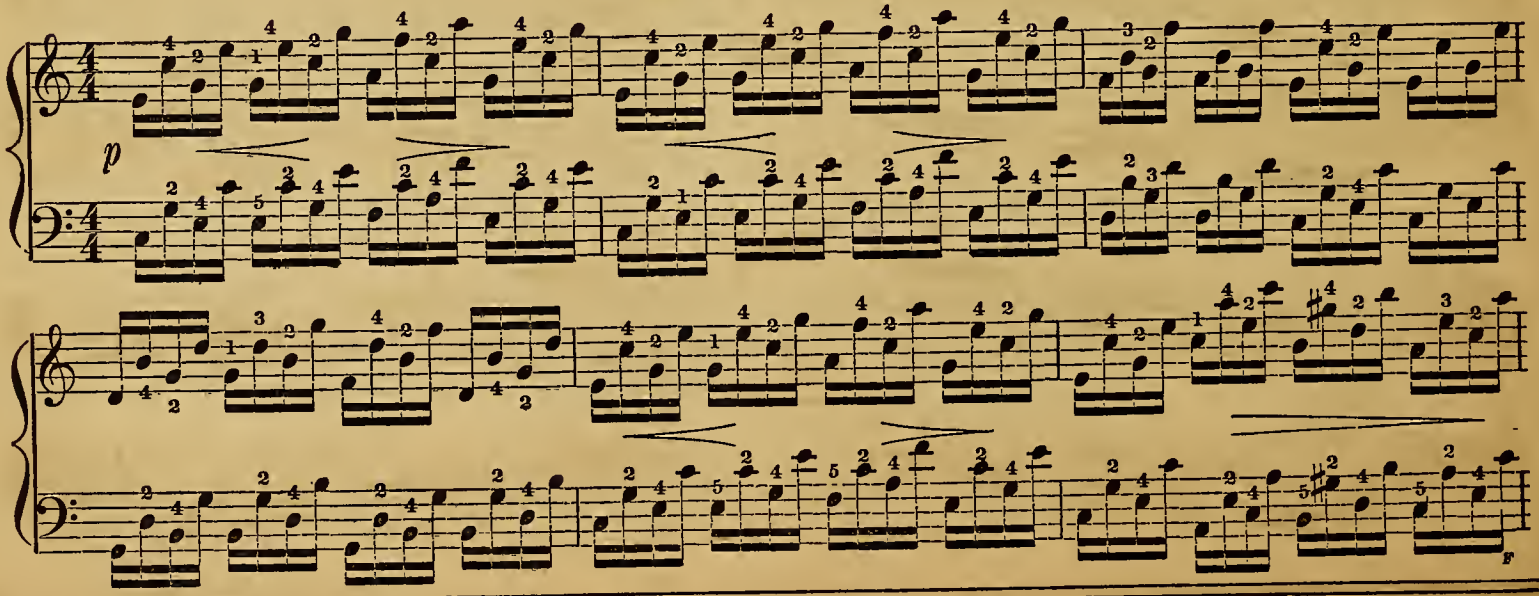
CHORD OF C MAJOR.

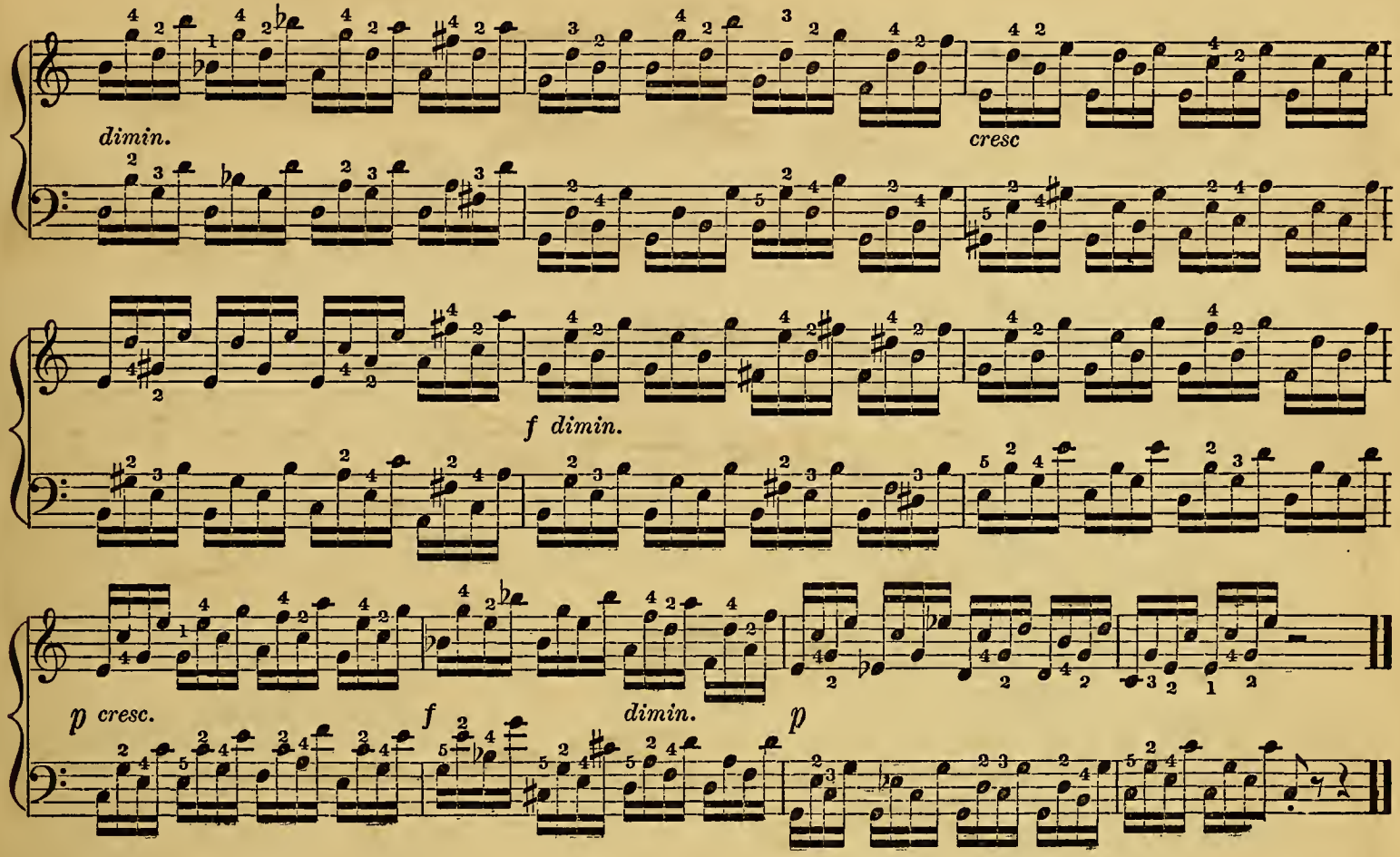


The fingering of the above Examples is applicable to the Major and Minor Chords of the other keys.

STUDY.

KÖHLER.

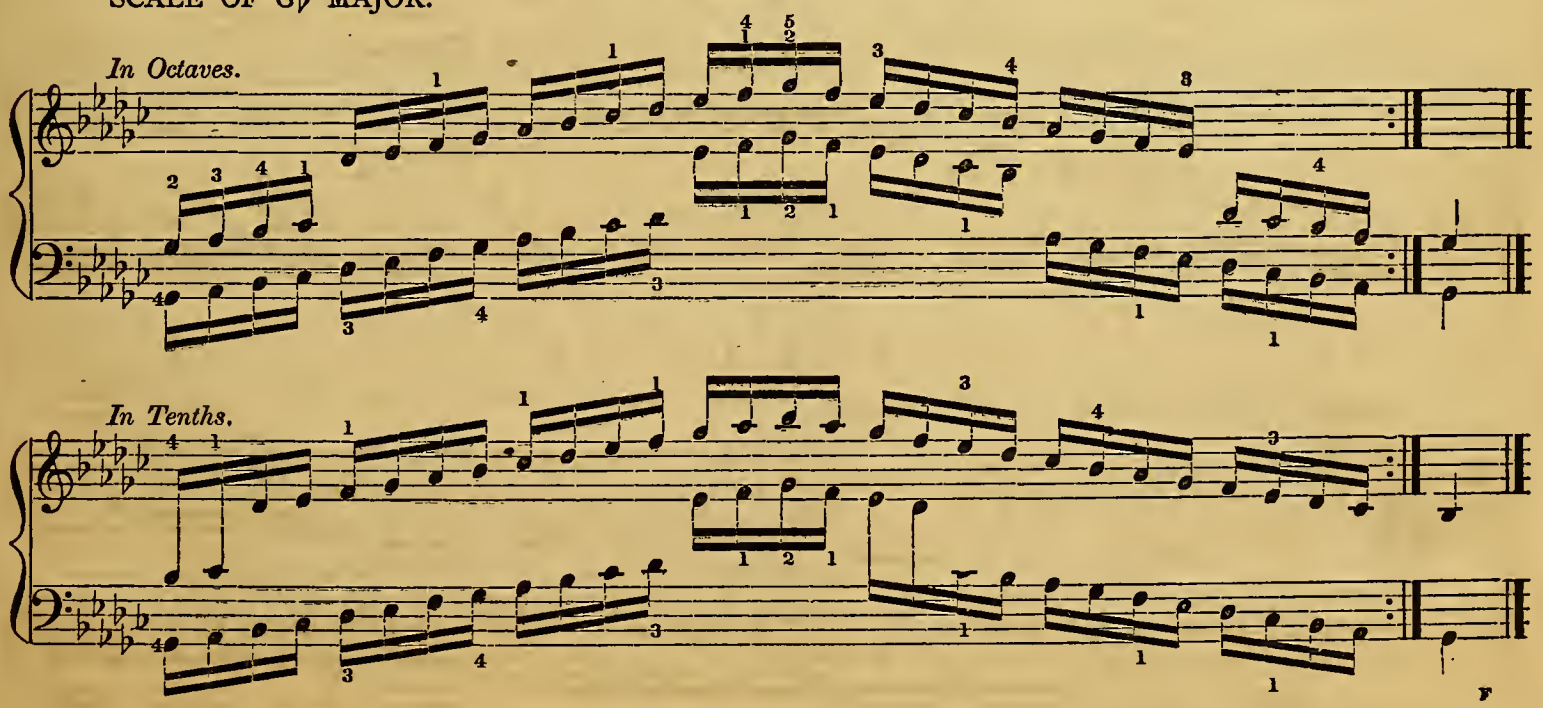




SEVENTH LESSON.

MAJOR SCALES, CONTINUED

SCALE OF G♭ MAJOR.



In Sixths.

SCALE OF D♭ MAJOR.

In Octaves.

In Tenths.

In Sixths.

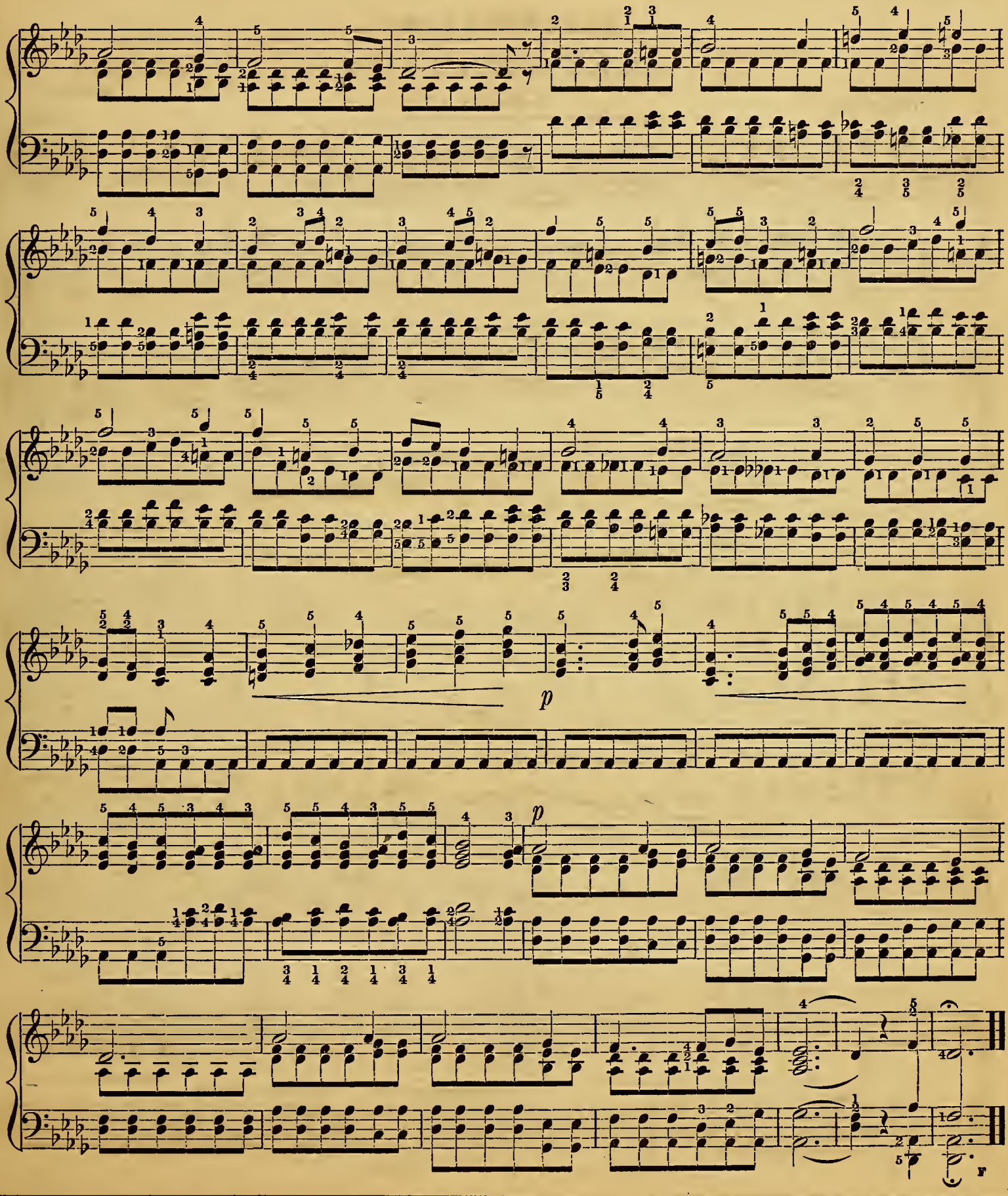
RECREATION.

BERTINI.

Andante Maestoso. Ben marcato il canto.

Religioso.

F


p
p

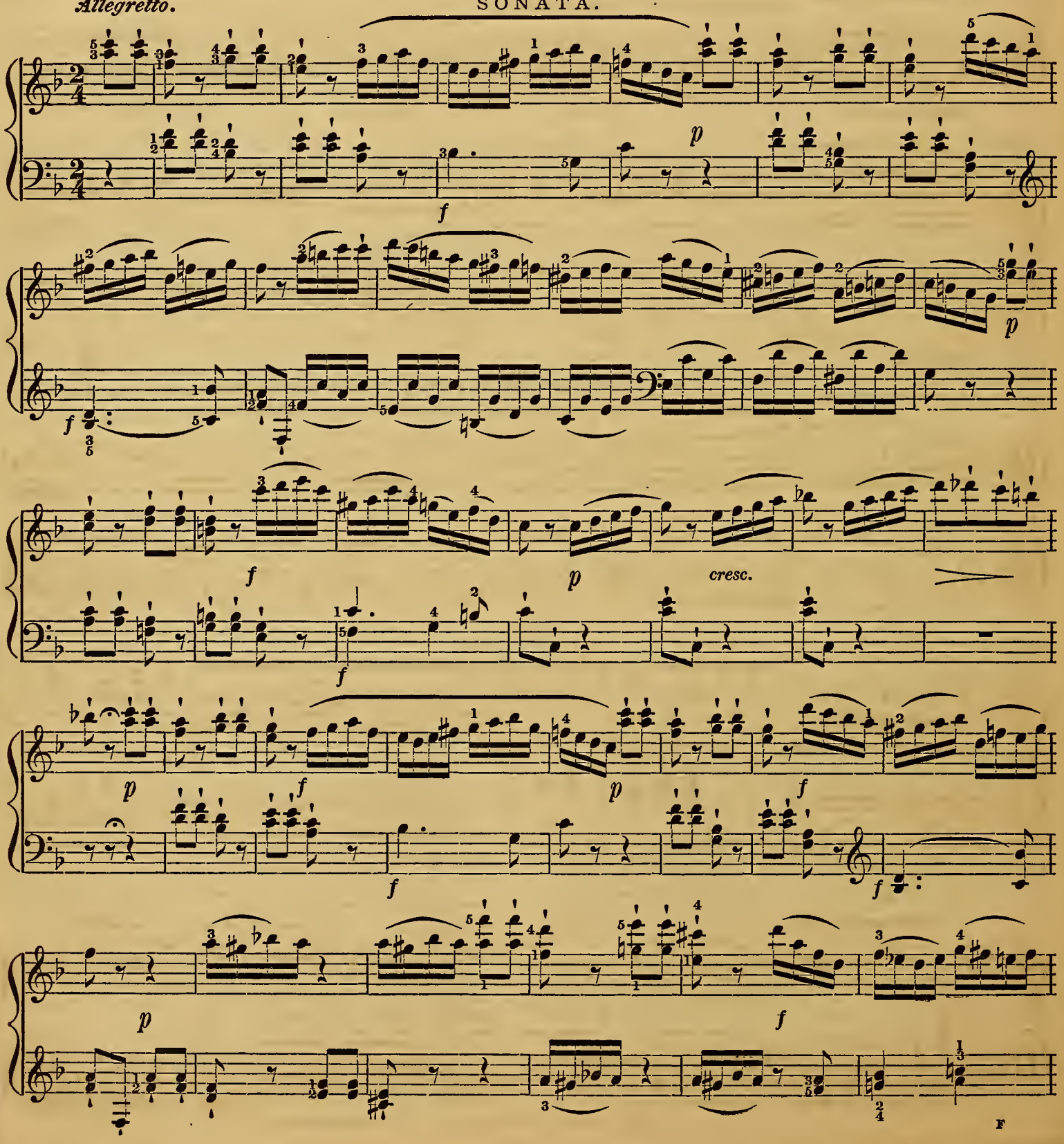
EIGHTH LESSON.

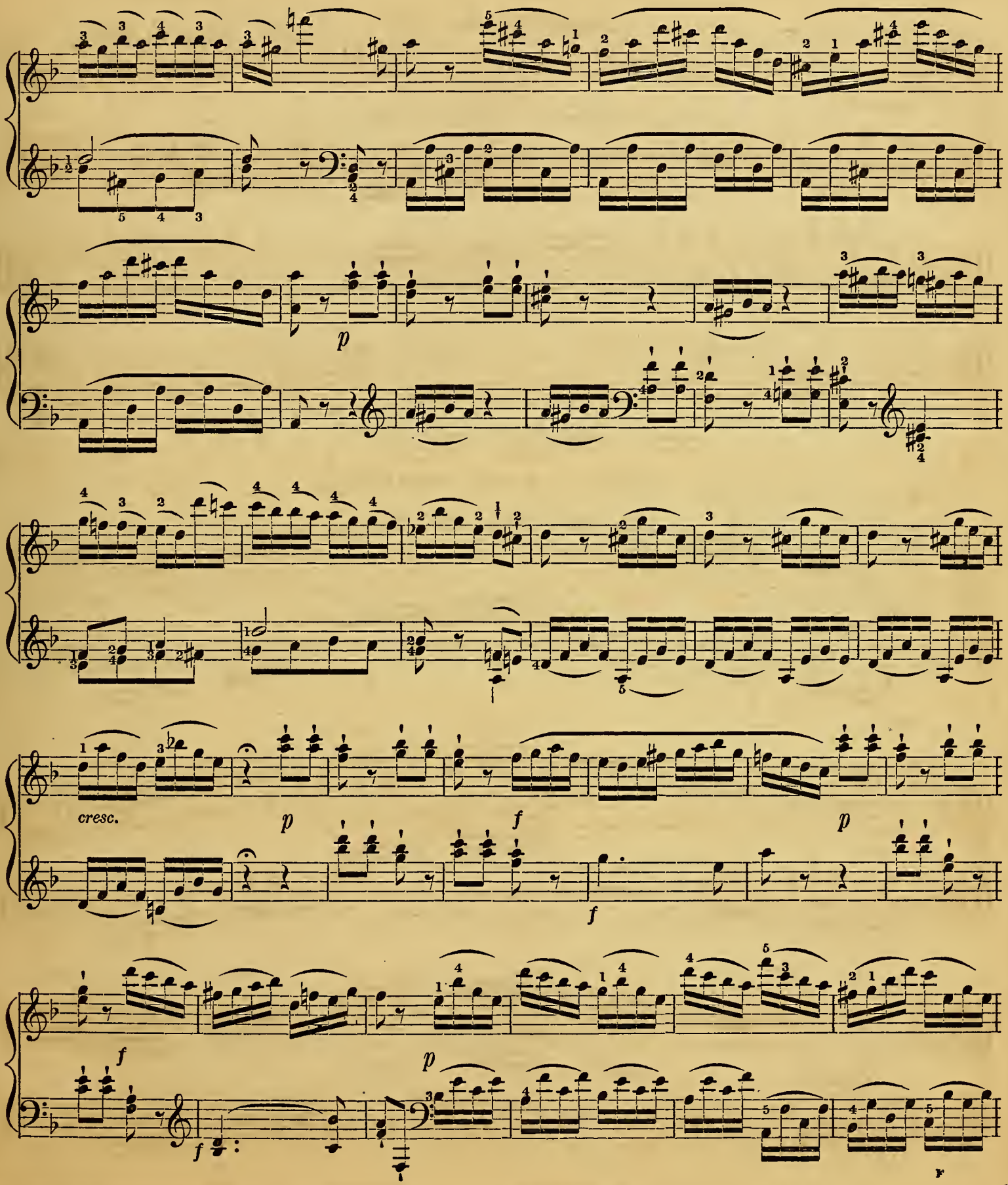
RECREATION.

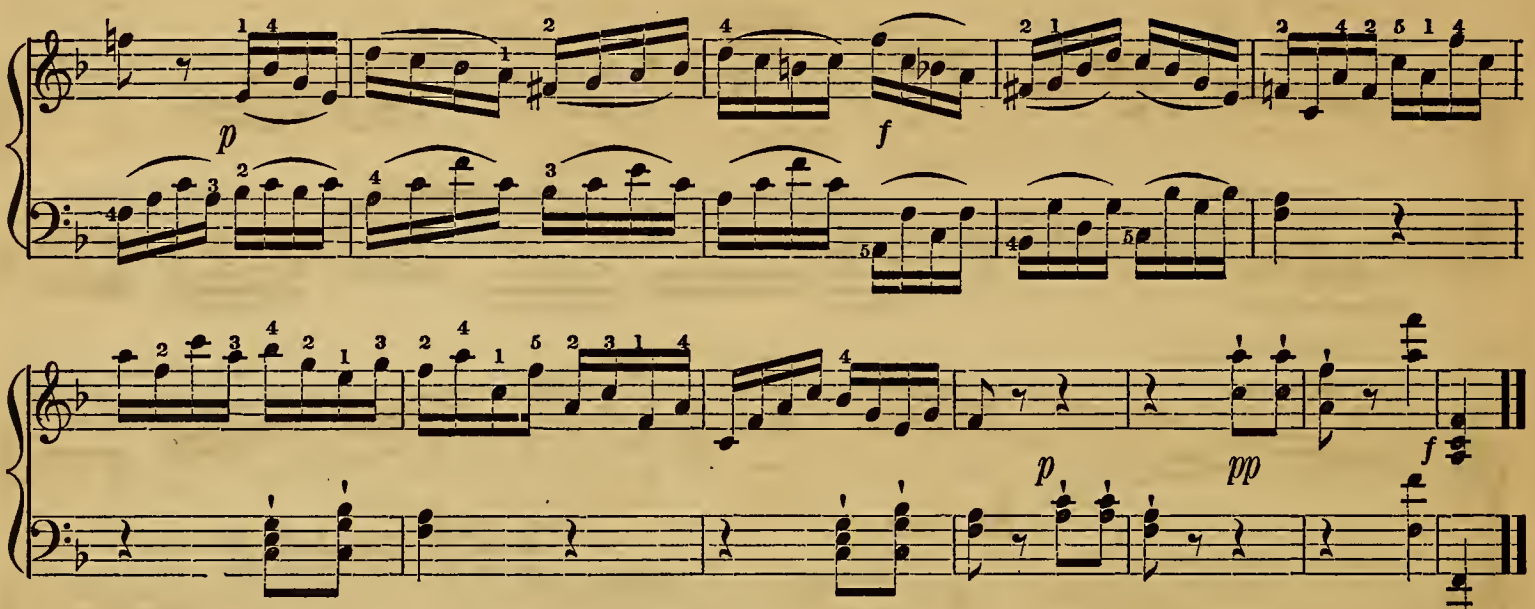
MOZART.

Allegretto.

SONATA.




p
cresc.
p
f
p
f
f
p
f
f

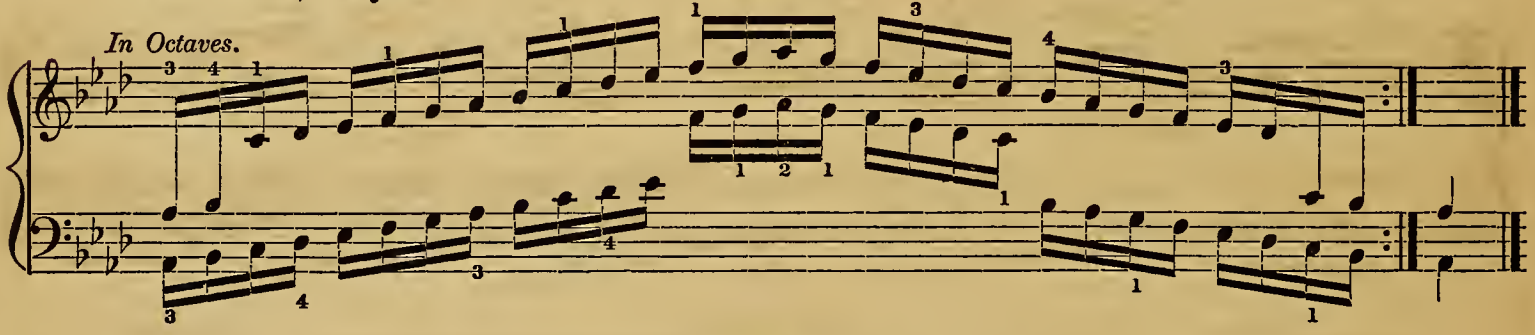


NINTH LESSON.

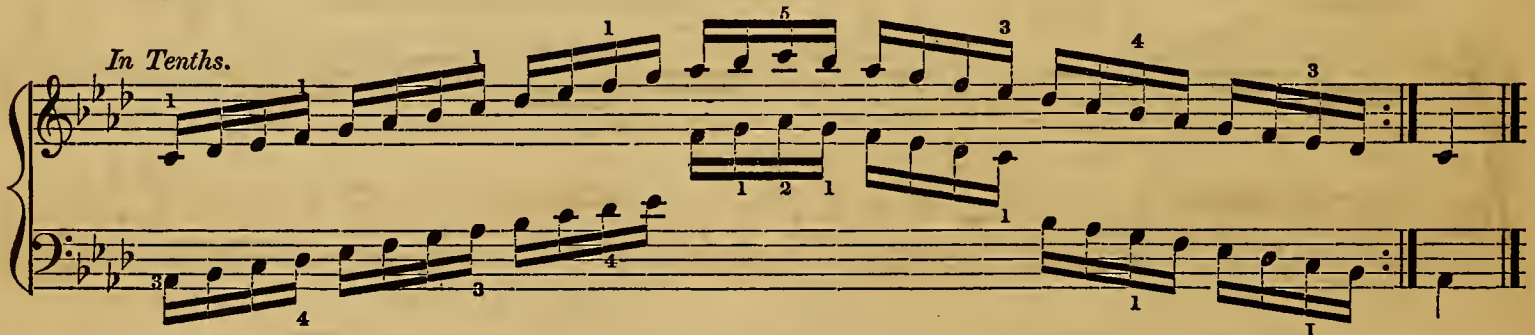
MAJOR SCALES, CONTINUED.

SCALE OF A♭ MAJOR.

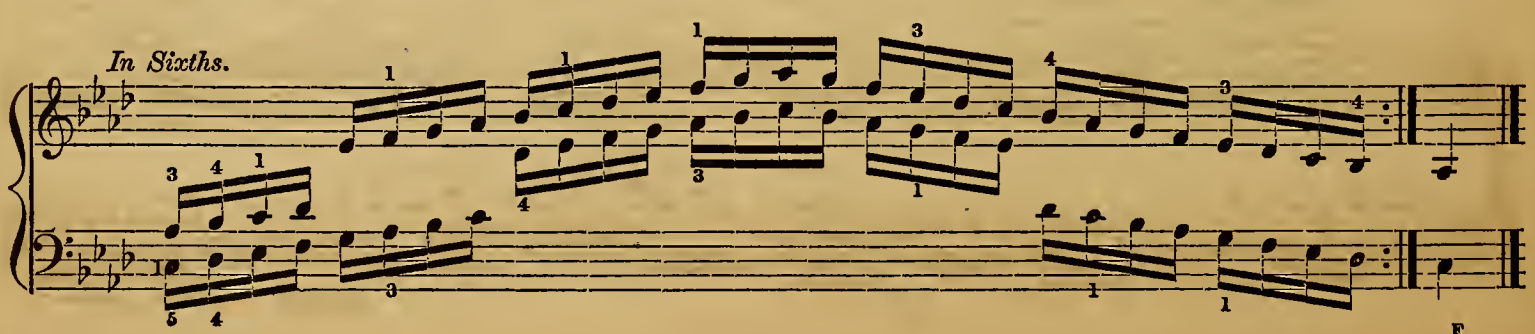
In Octaves.



In Tenths.



In Sixths.



SCALE OF E♭ MAJOR.

In Octaves.

In Tenths.

In Sixths.

STUDY.

A. SCHMITT.

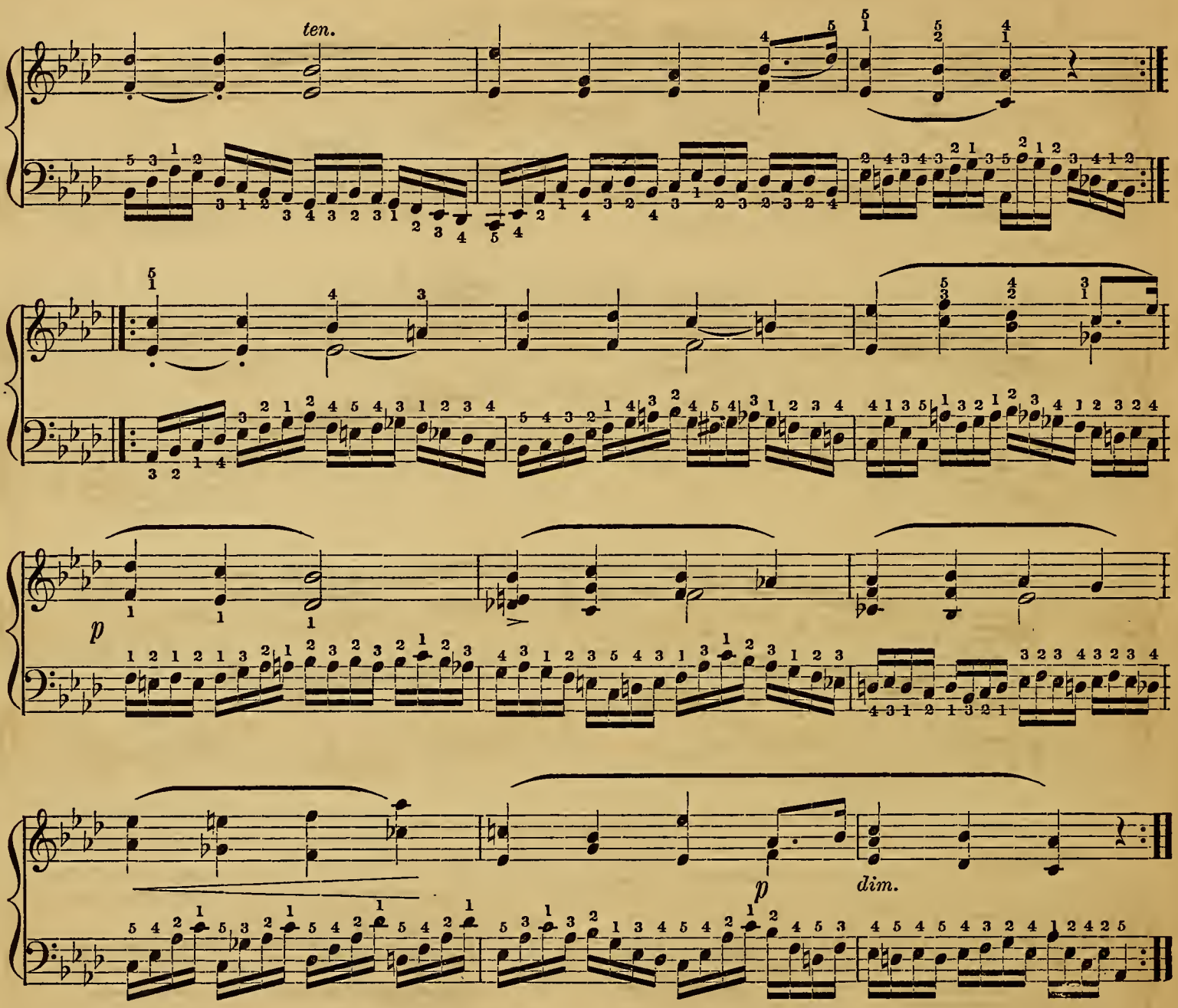
Moderato.

legato.

ten.

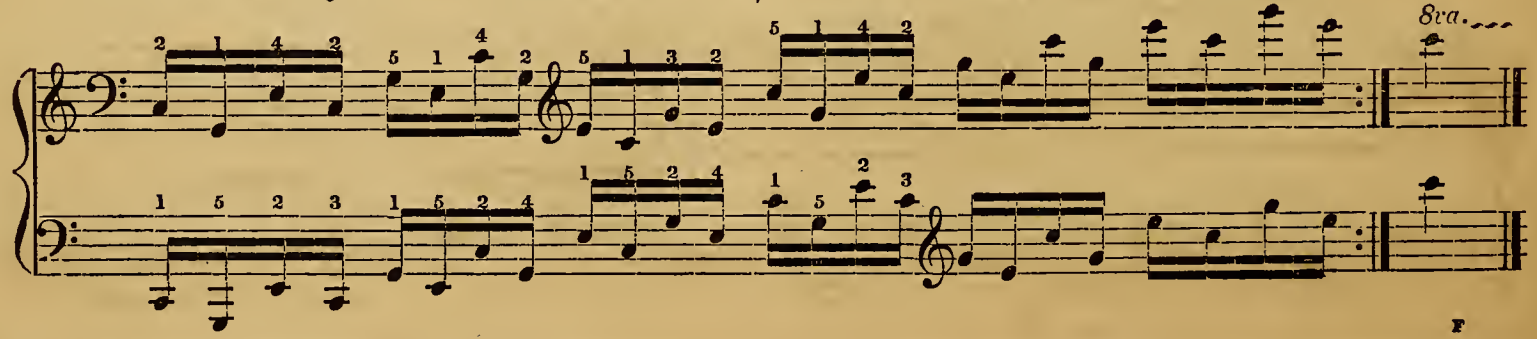
f

r



TENTH LESSON.

CHORD OF C MAJOR. ARPEGGIOS, CONTINUED.



8va.

CHORD OF D MAJOR.

CHORD OF E♭ MAJOR.

RECREATION.

Con espressione.

SHINING STAR.

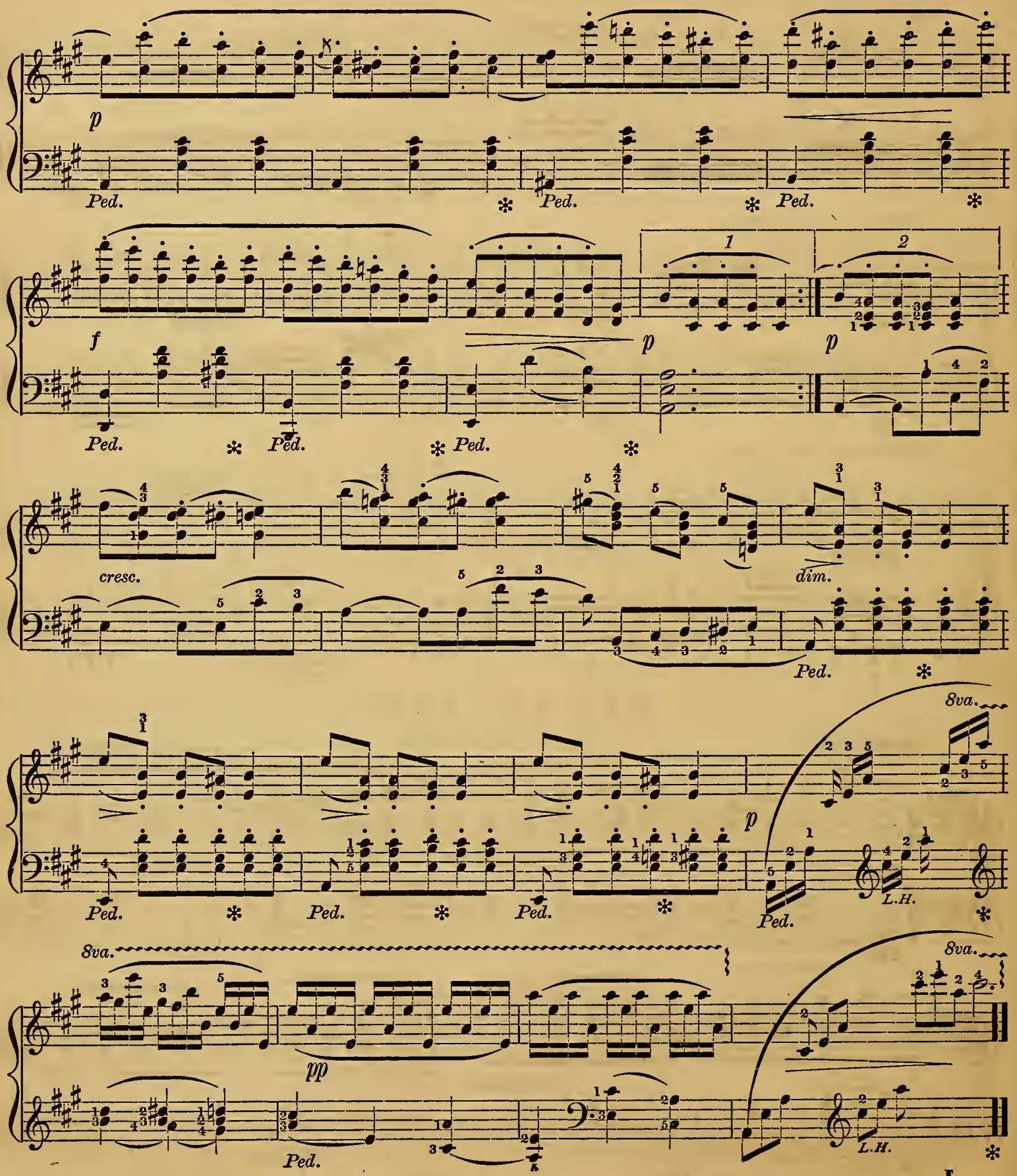
ADAPTED FROM SPINDLER.

p

Ped. ✻ *Ped.*

✻ *Ped.* ✻ *Ped.* ✻

F

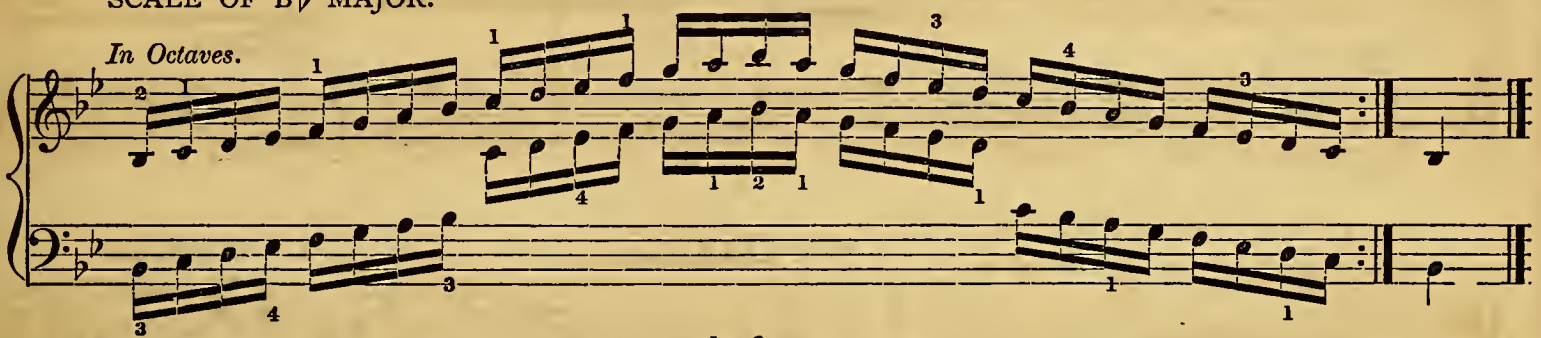

p
Ped.
f
1
2
cresc.
dim.
8va.
pp
L.H.

ELEVENTH LESSON.

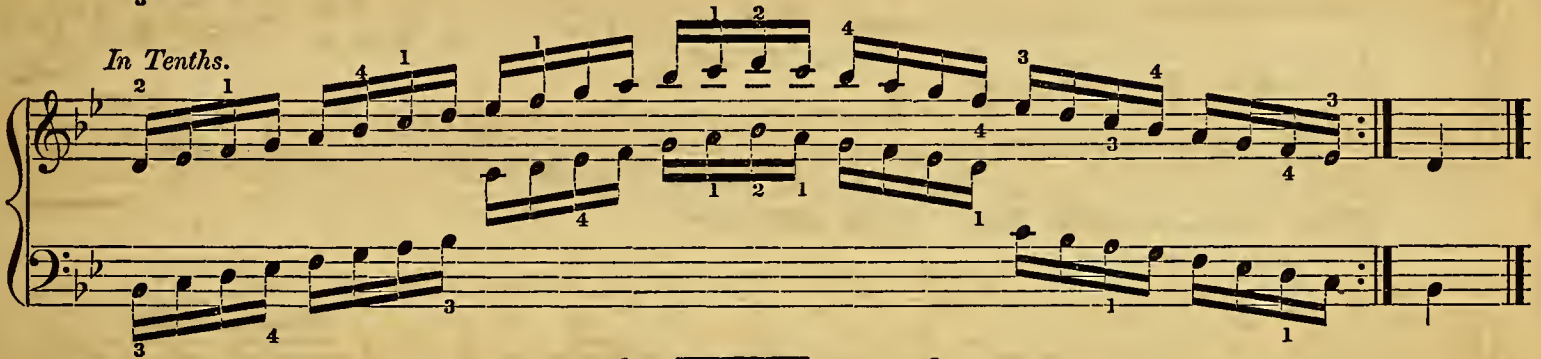
MAJOR SCALES, CONTINUED.

SCALE OF B♭ MAJOR.

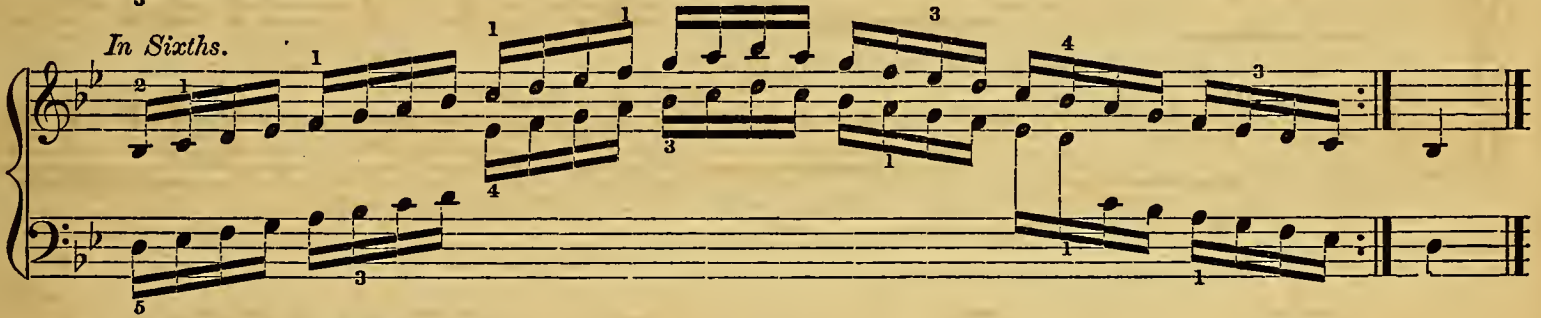
In Octaves.



In Tenths.

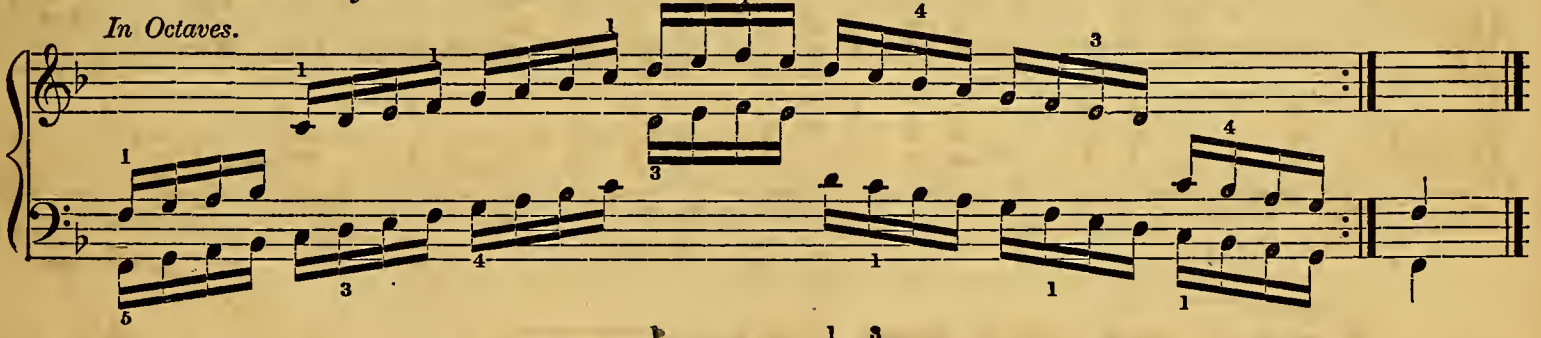


In Sixths.

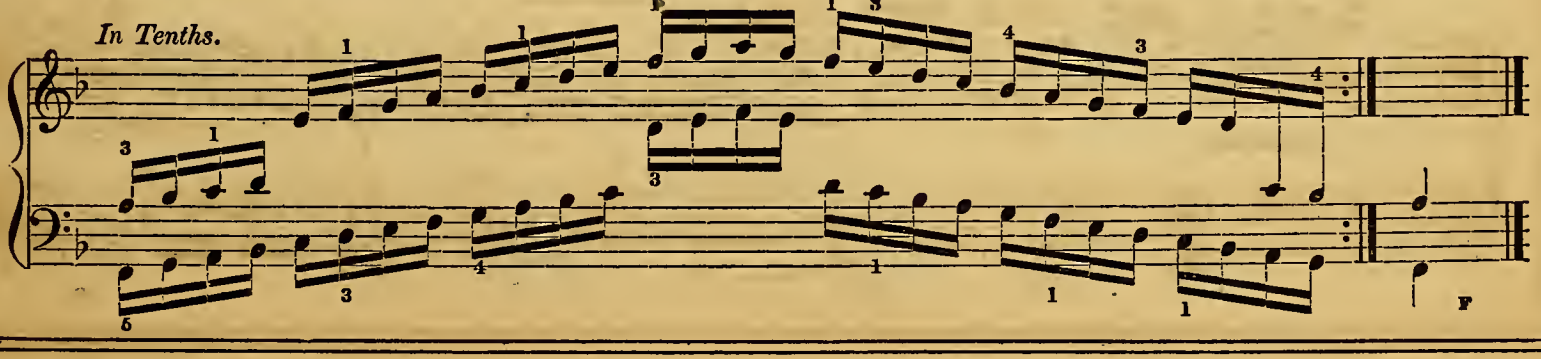


SCALE OF F MAJOR.

In Octaves.



In Tenths.



In sixths.

STUDY.

A. LOESCHHORN.

Allegro.

f

Sf

f

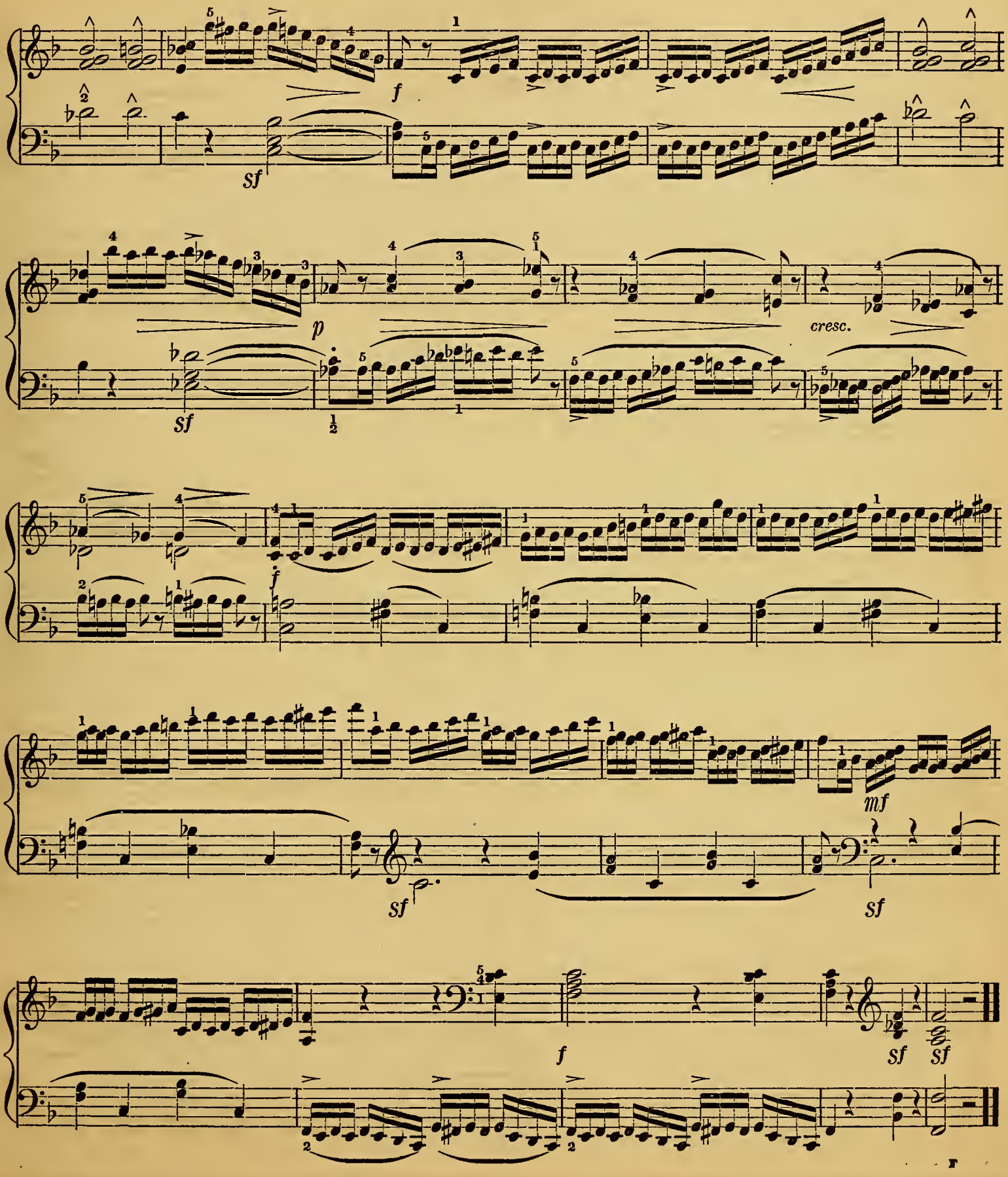
Sf

mf e lusingando.

crescendo.

f

Sf


f
Sf
p
Sf
cresc.
f
mf
Sf
Sf
f
Sf
Sf

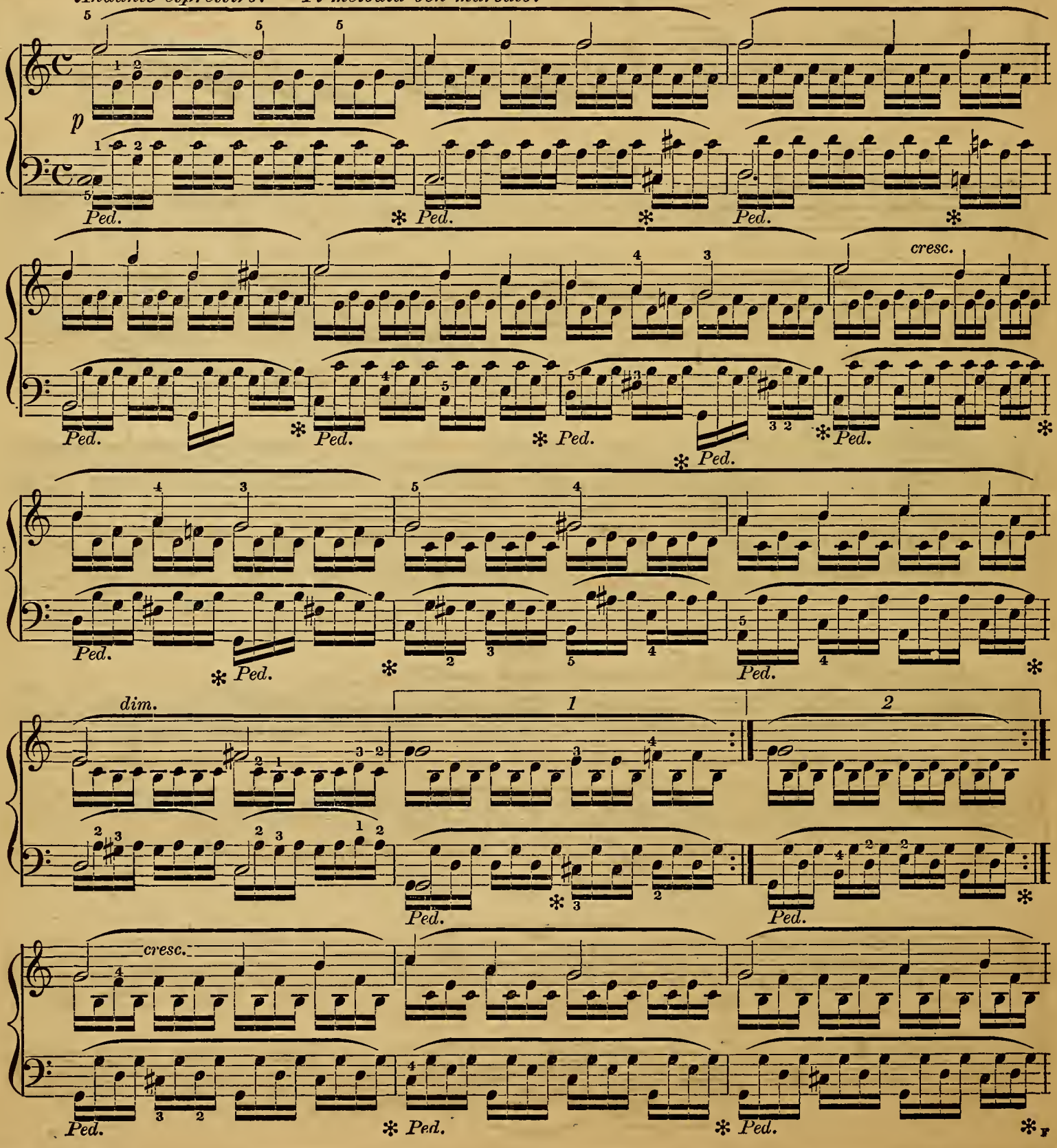
TWELFTH LESSON.

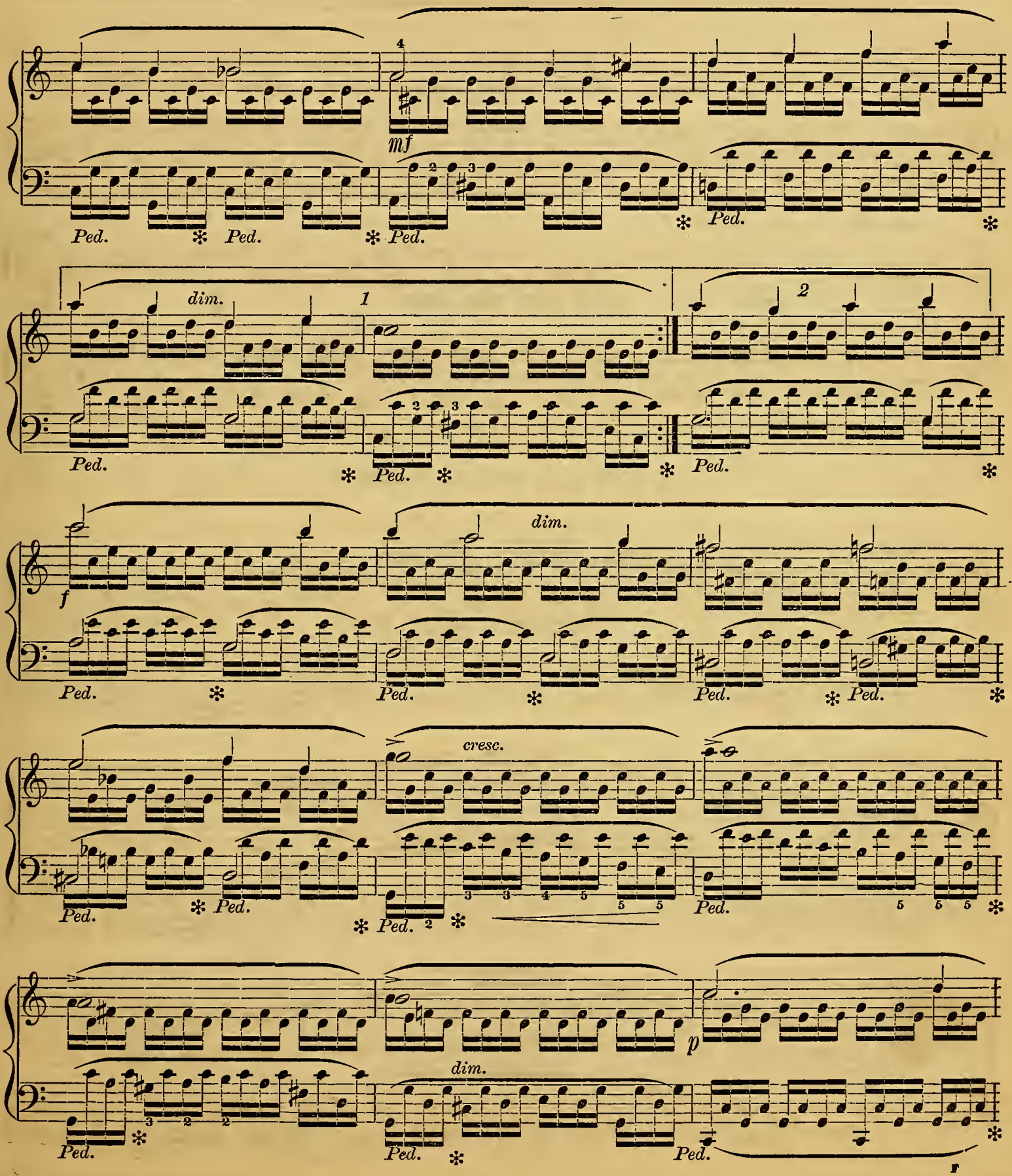
RECREATION.

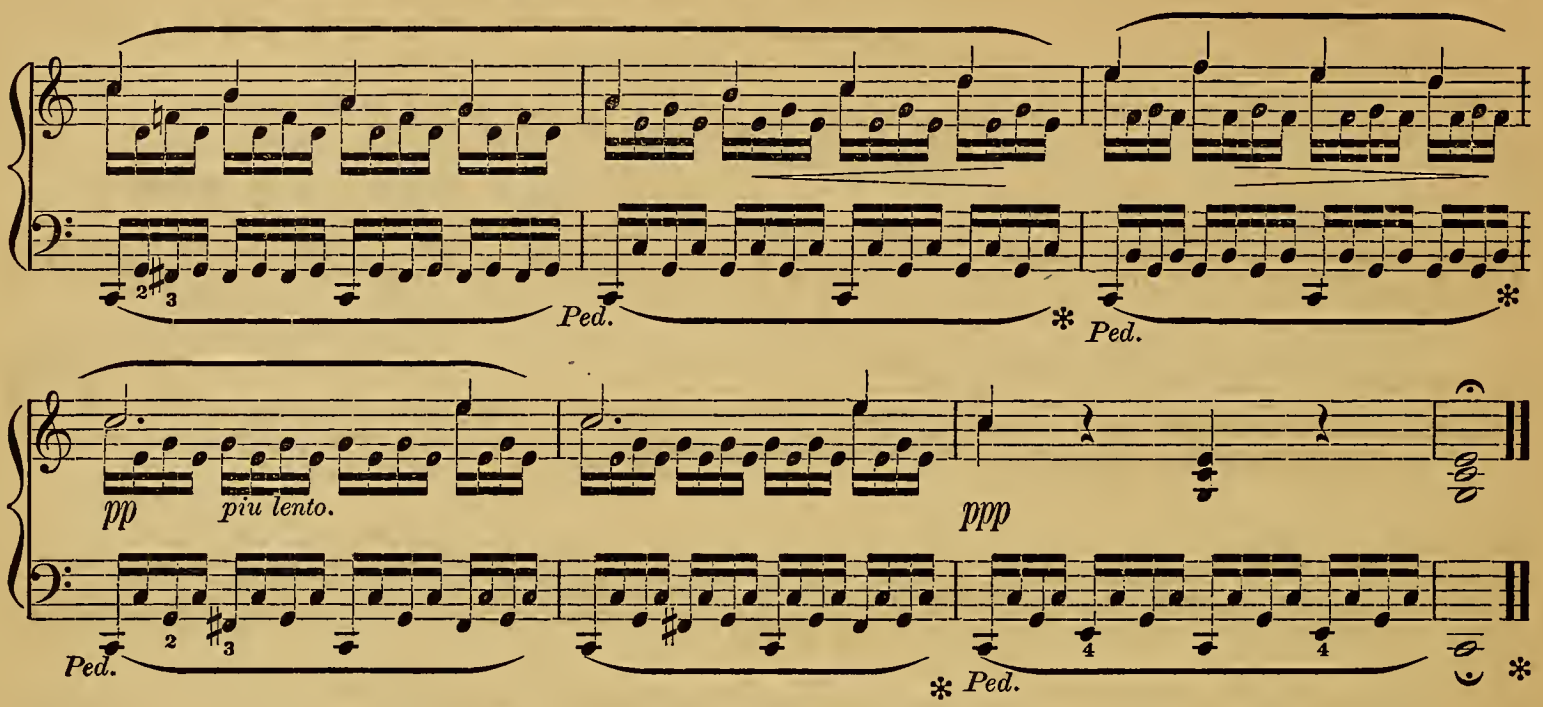
WATER LILY.

SPINDLER.

Andante espressivo. *Il melodia ben marcato.*



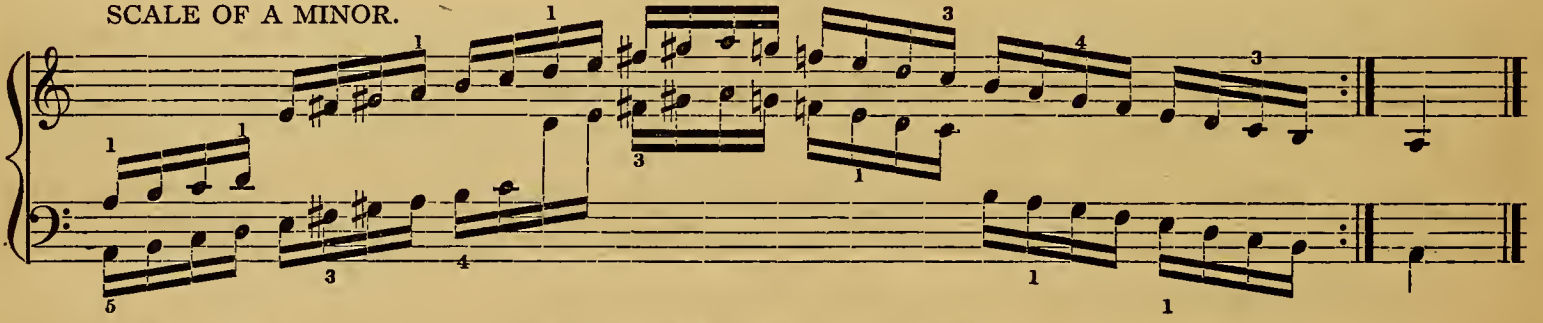

mf
Ped.
dim.
1
2
f
cresc.
p
dim.



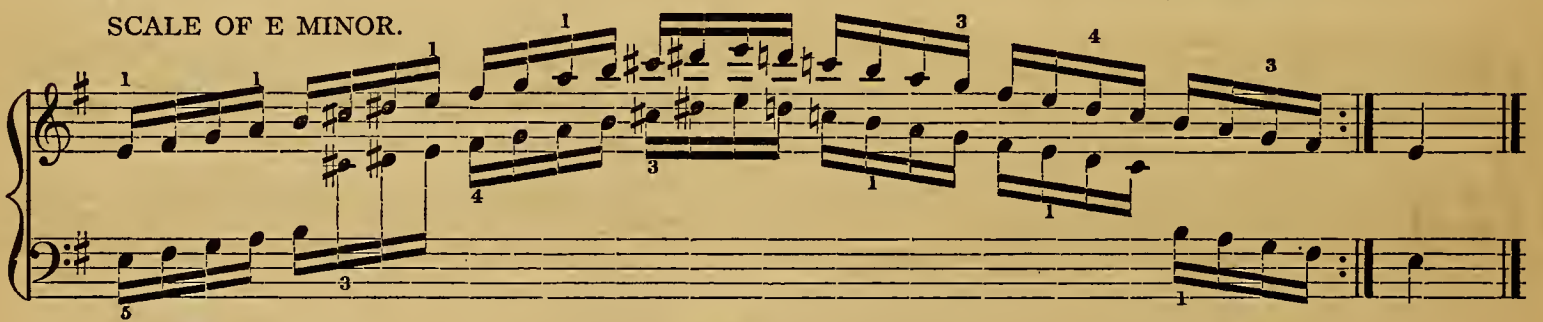
THIRTEENTH LESSON.

MINOR SCALES.

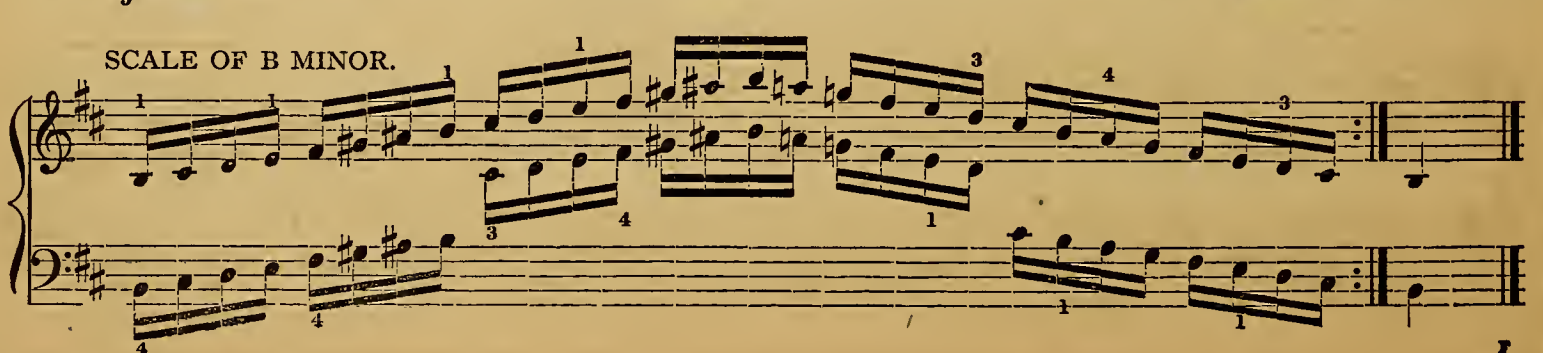
SCALE OF A MINOR.



SCALE OF E MINOR.



SCALE OF B MINOR.

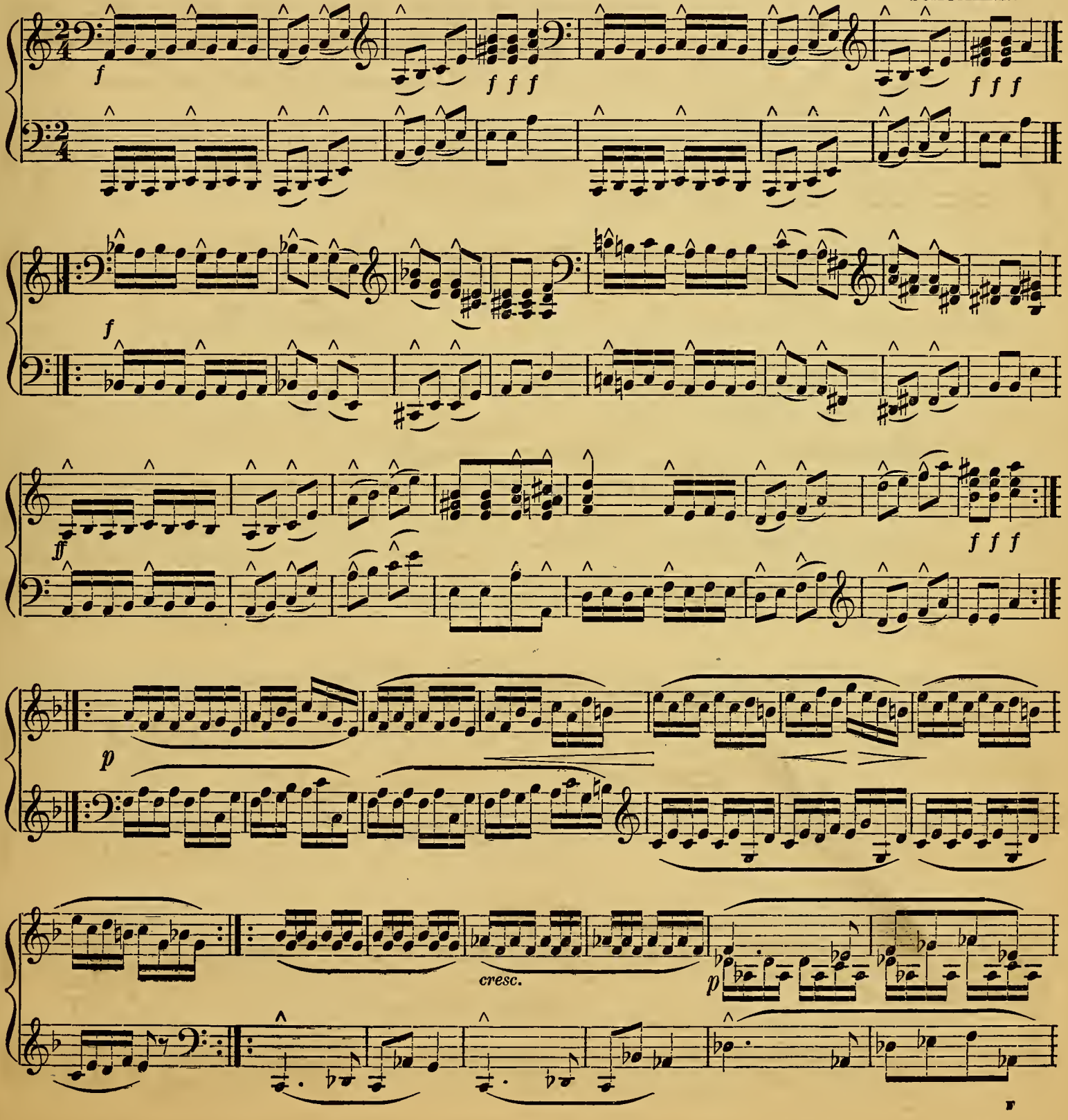


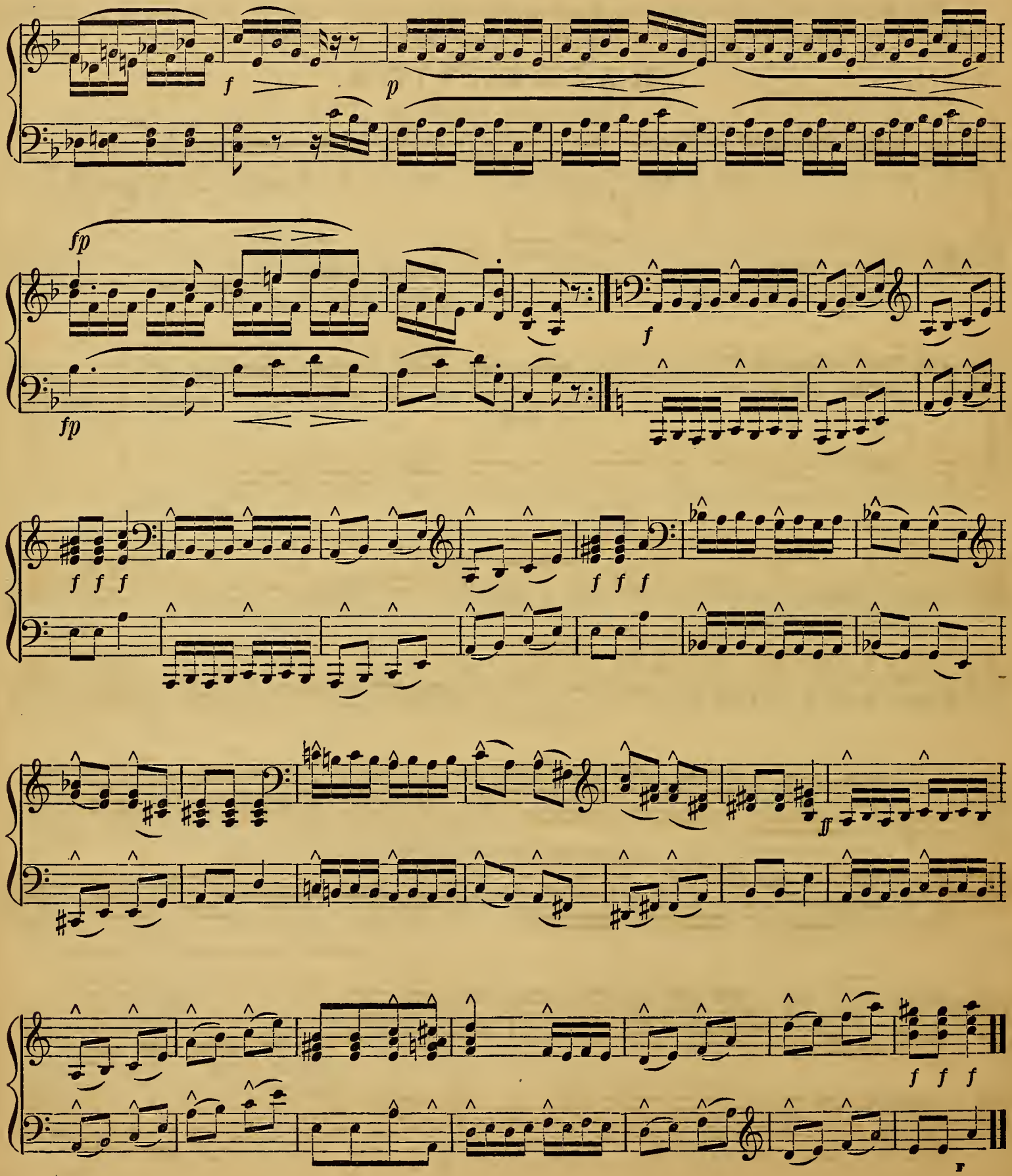
The fingering for this piece has been omitted purposely, in order that the pupil may be required to study out for himself the proper fingering, under the guidance of his teacher.

RECREATION.

THE OLD GOBLIN.

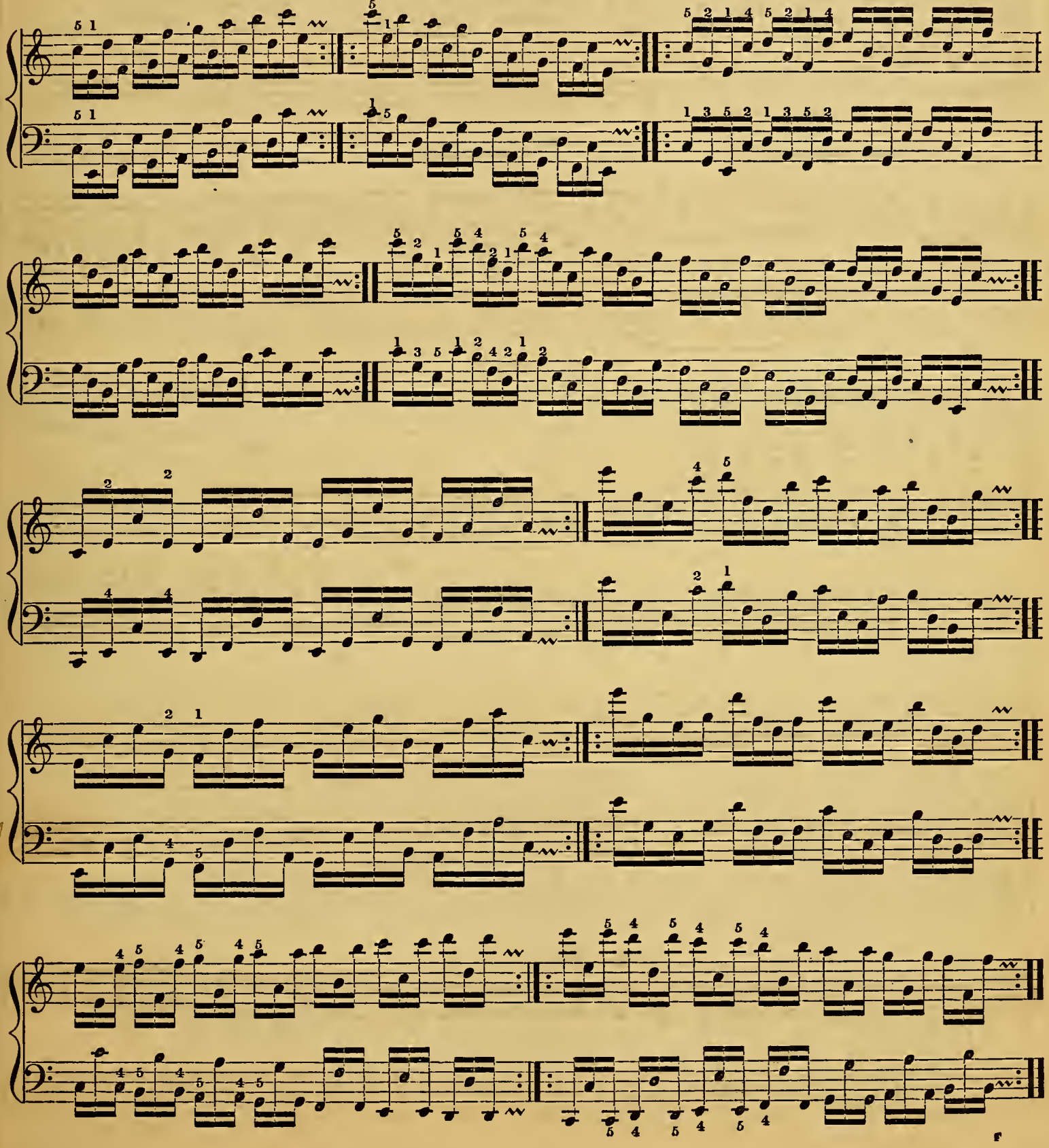
SCHUMANN.




f
p
fp
fp
f
f f f
f f f
ff
f f f

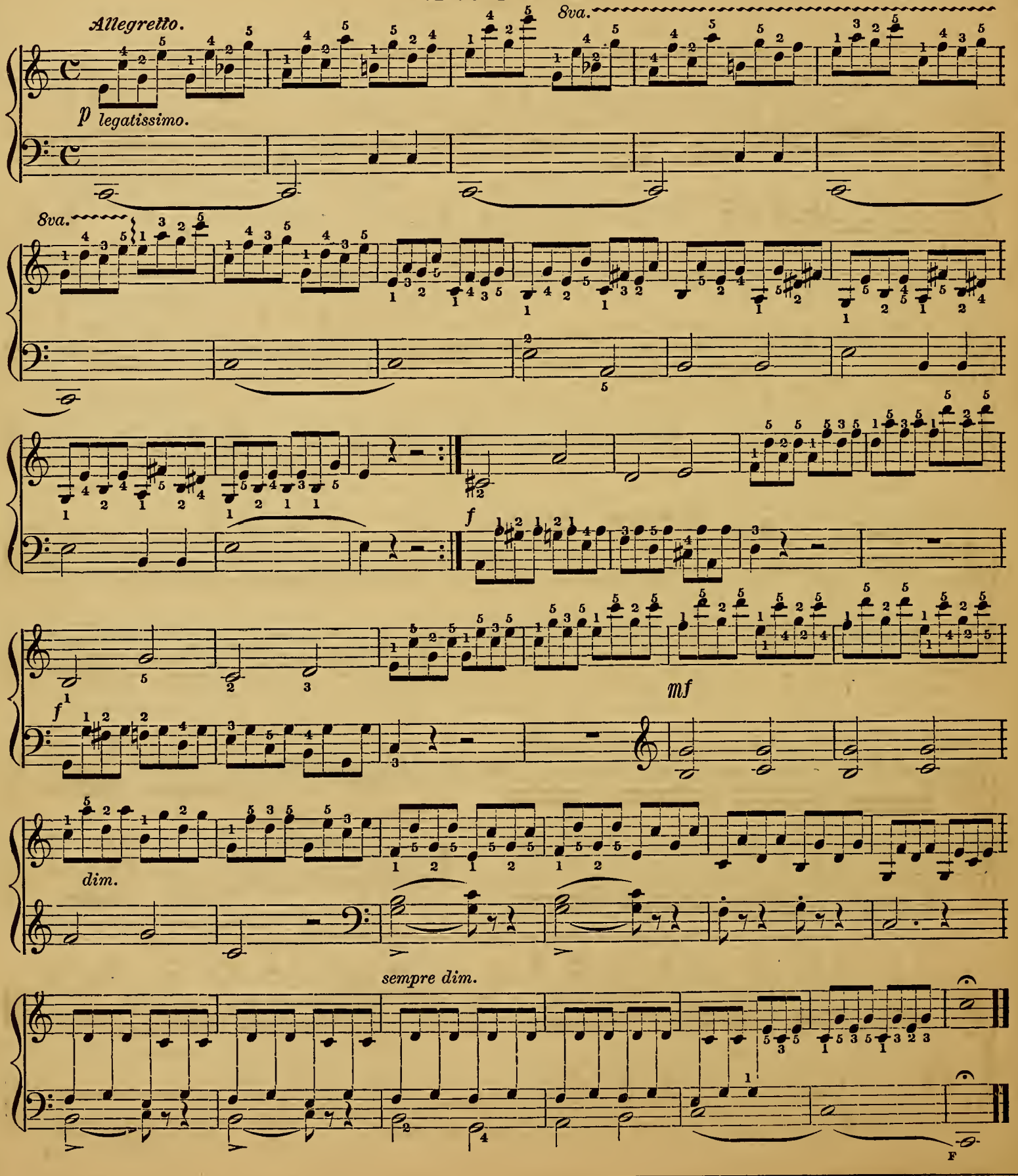
FOURTEENTH LESSON.

BROKEN SIXTHS AND OCTAVES.



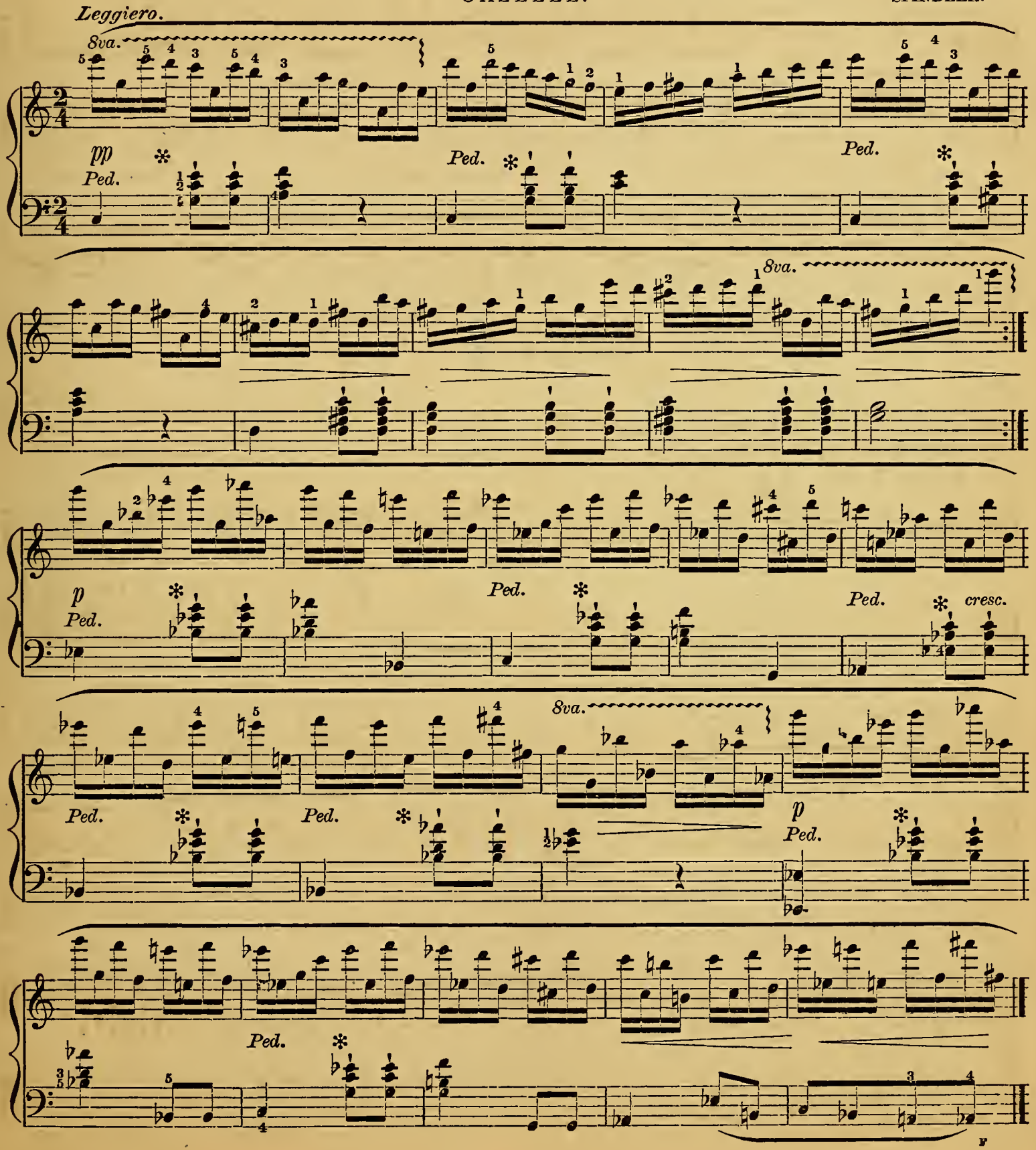
STUDY.

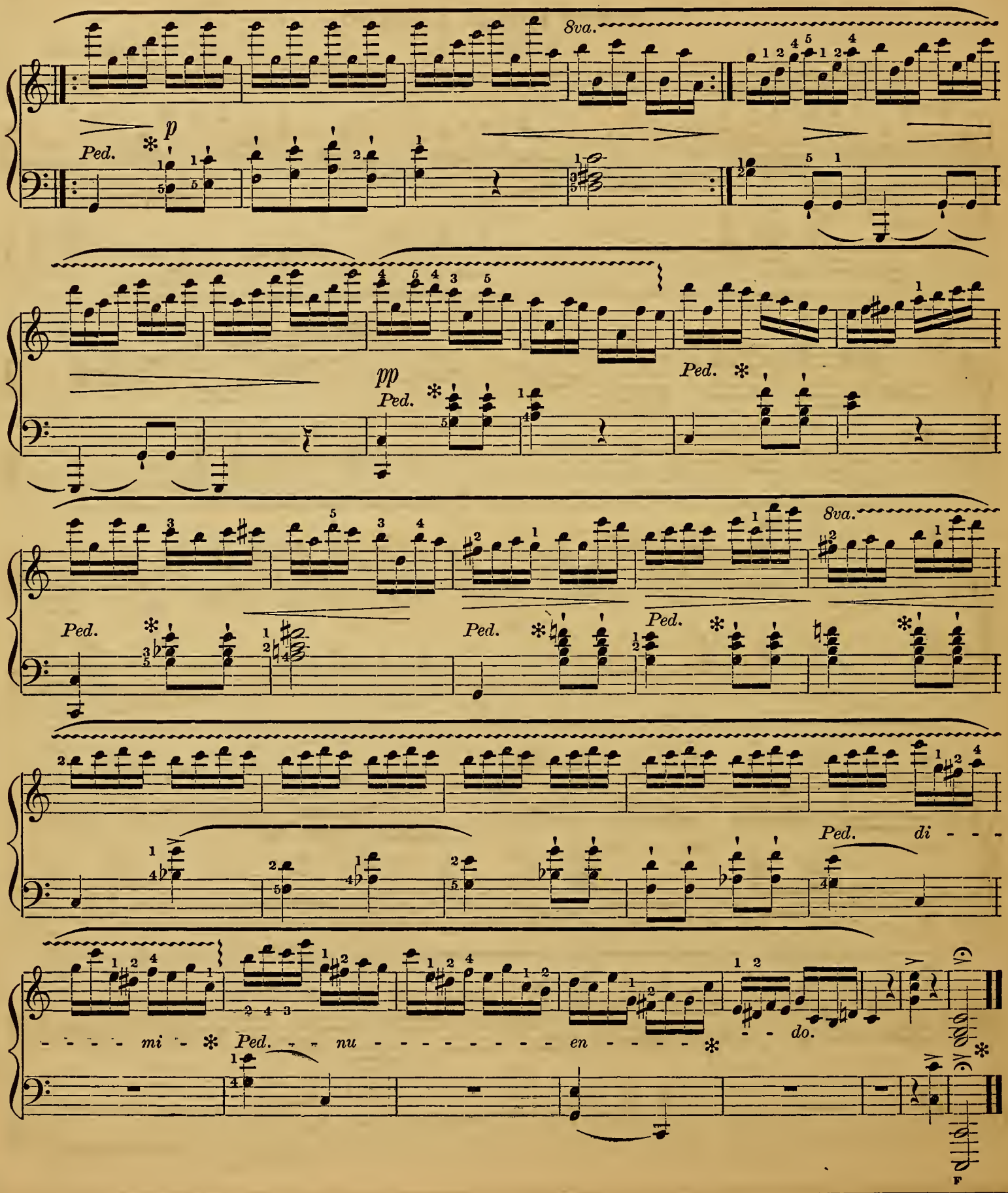
BERTINI.



RECREATION.

GAZELLE. SPINDLER.

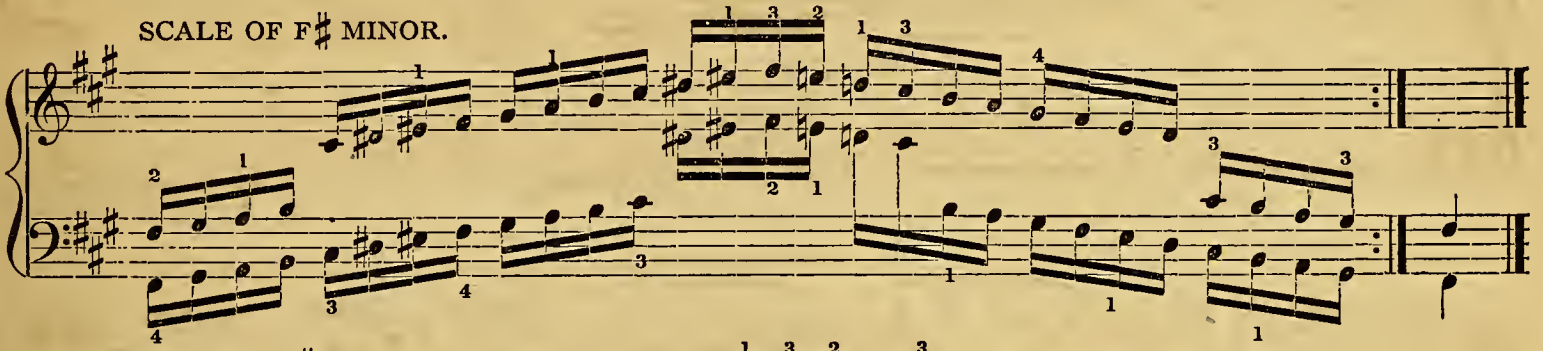



8va.
p
Ped.
pp
Ped.
Ped.
8va.
Ped.
Ped.
Ped.
Ped.
di - - -
- - - - mi - *
Ped. - - nu - - - - - - - - - - en - - - - *
- - do.
F

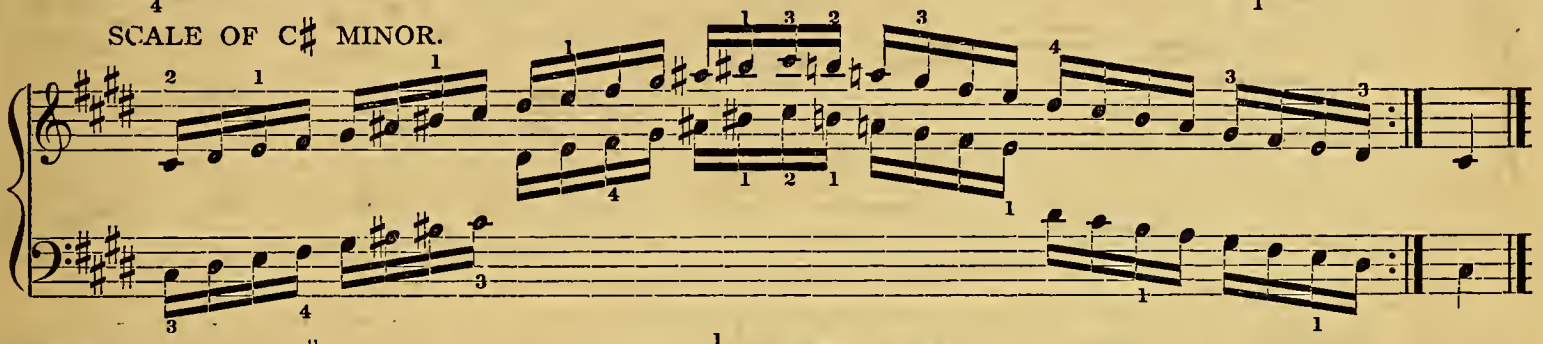
FIFTEENTH LESSON.

MINOR SCALES, CONTINUED.

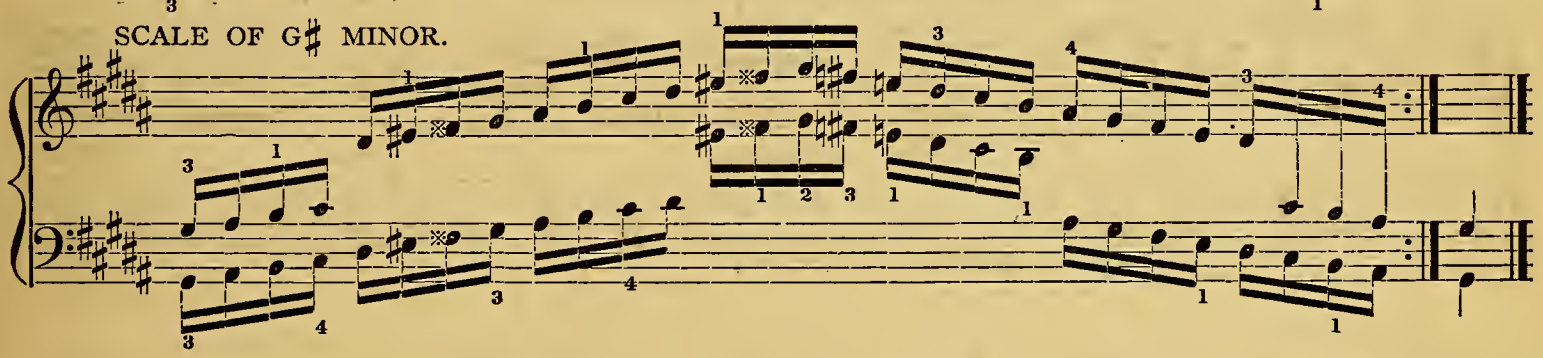
SCALE OF F♯ MINOR.



SCALE OF C♯ MINOR.



SCALE OF G♯ MINOR.



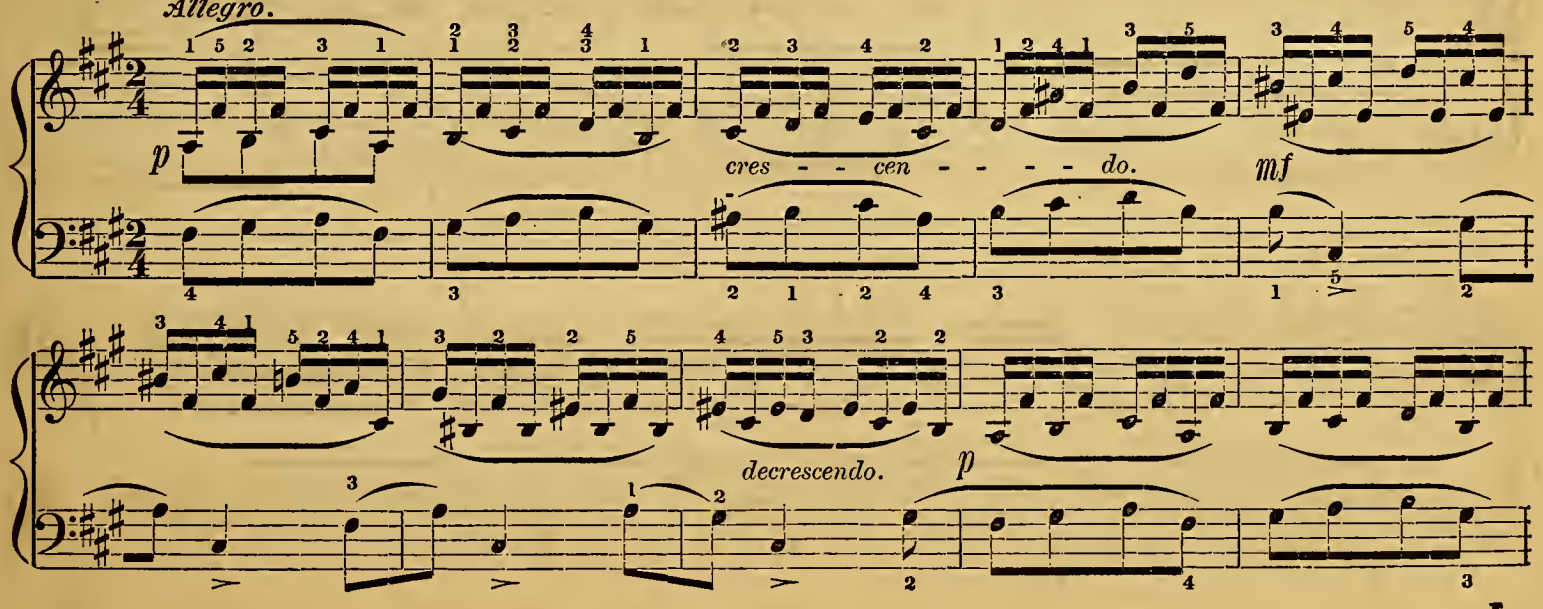
STUDY.

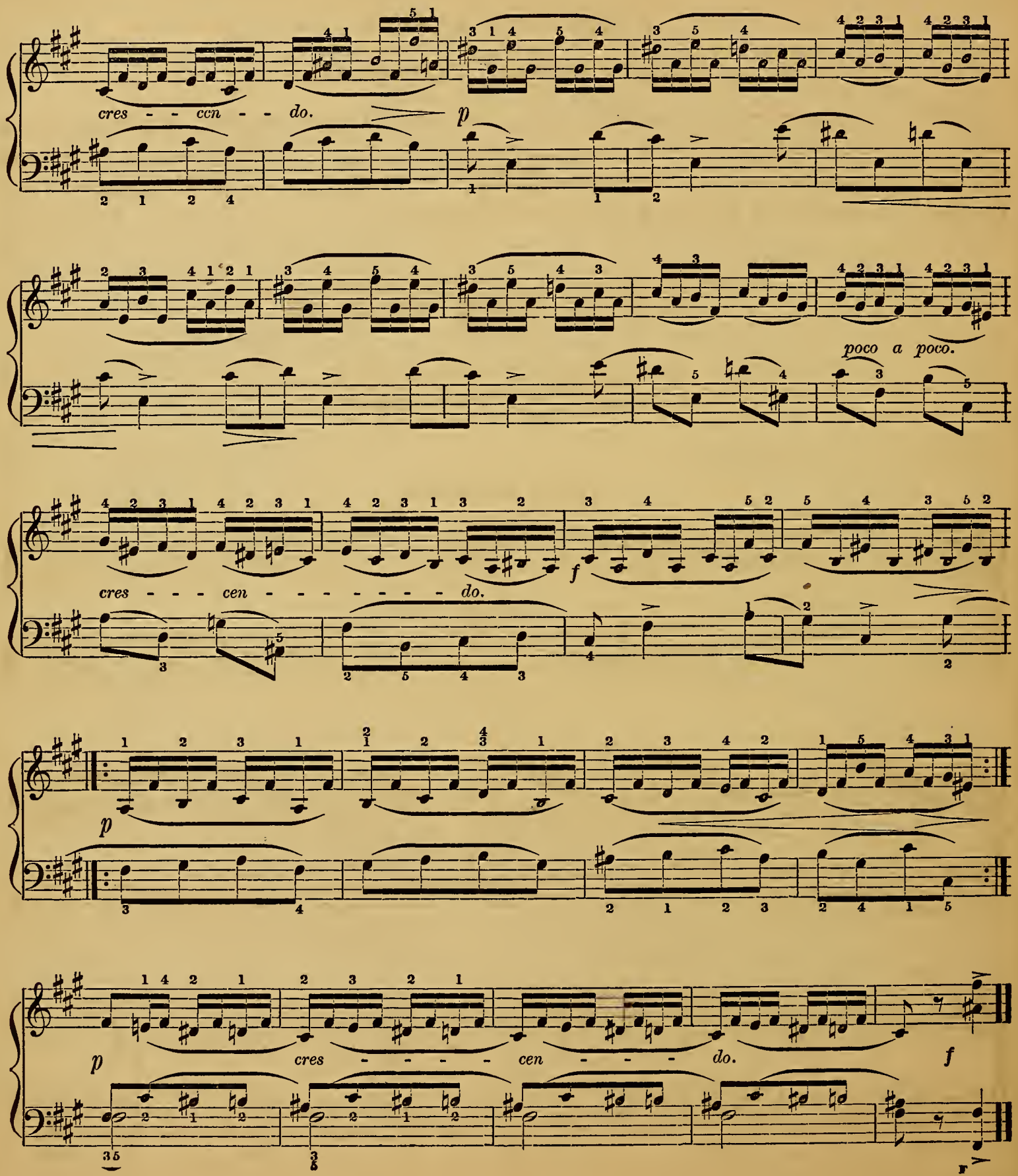
LOESCHHORN.

Allegro.

p *cres - - cen - - - - do.* *mf*

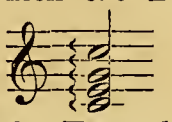
decrescendo. *p*

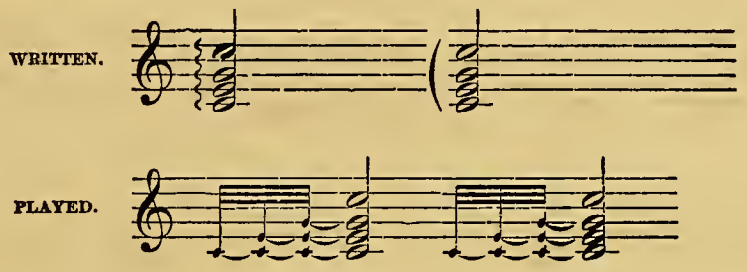



cres - - - cen - - - do.
p
poco a poco.
f
cres - - - - - cen - - - - do.
p
f

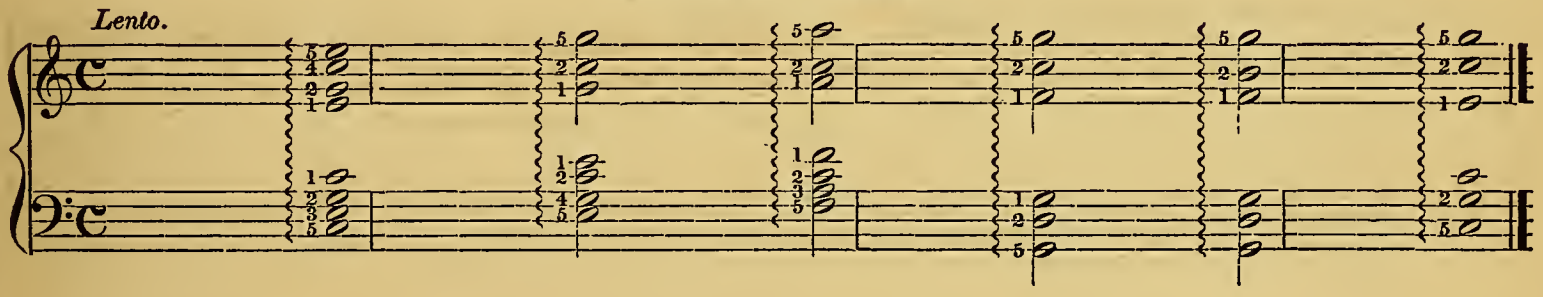
SIXTEENTH LESSON.

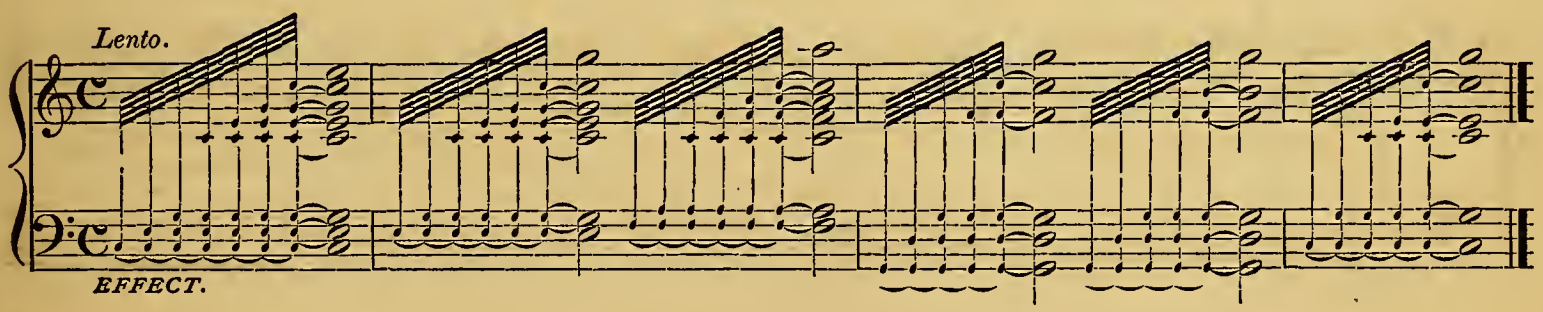
BROKEN CHORDS. (ARPEGGIOS.)

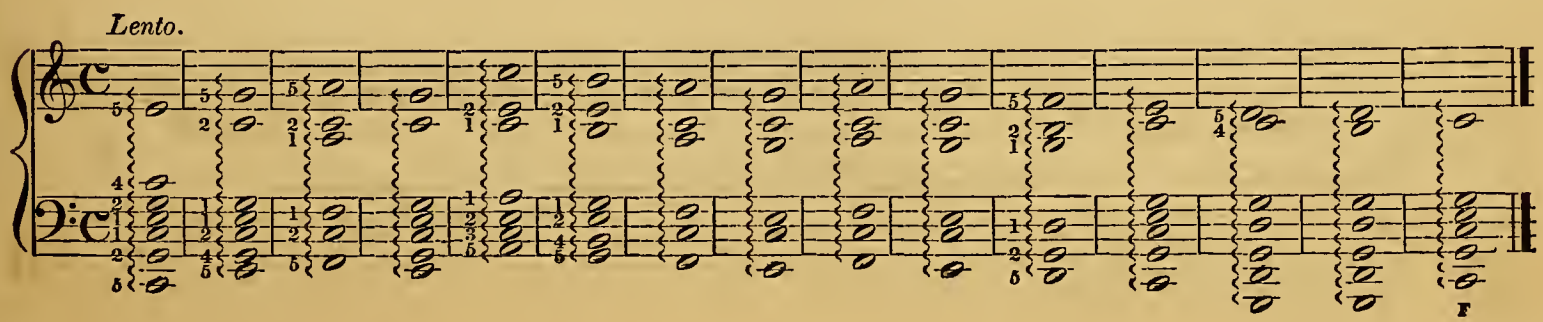
Besides the Arpeggios already given, (in which the Broken Chords are played as written) there is another kind indicated in the following manner:  or which is executed by breaking the Chord upwards from the lowest to the highest notes, sustaining each note until the Chord is completed by the highest note, as for Example:



EXERCISE.

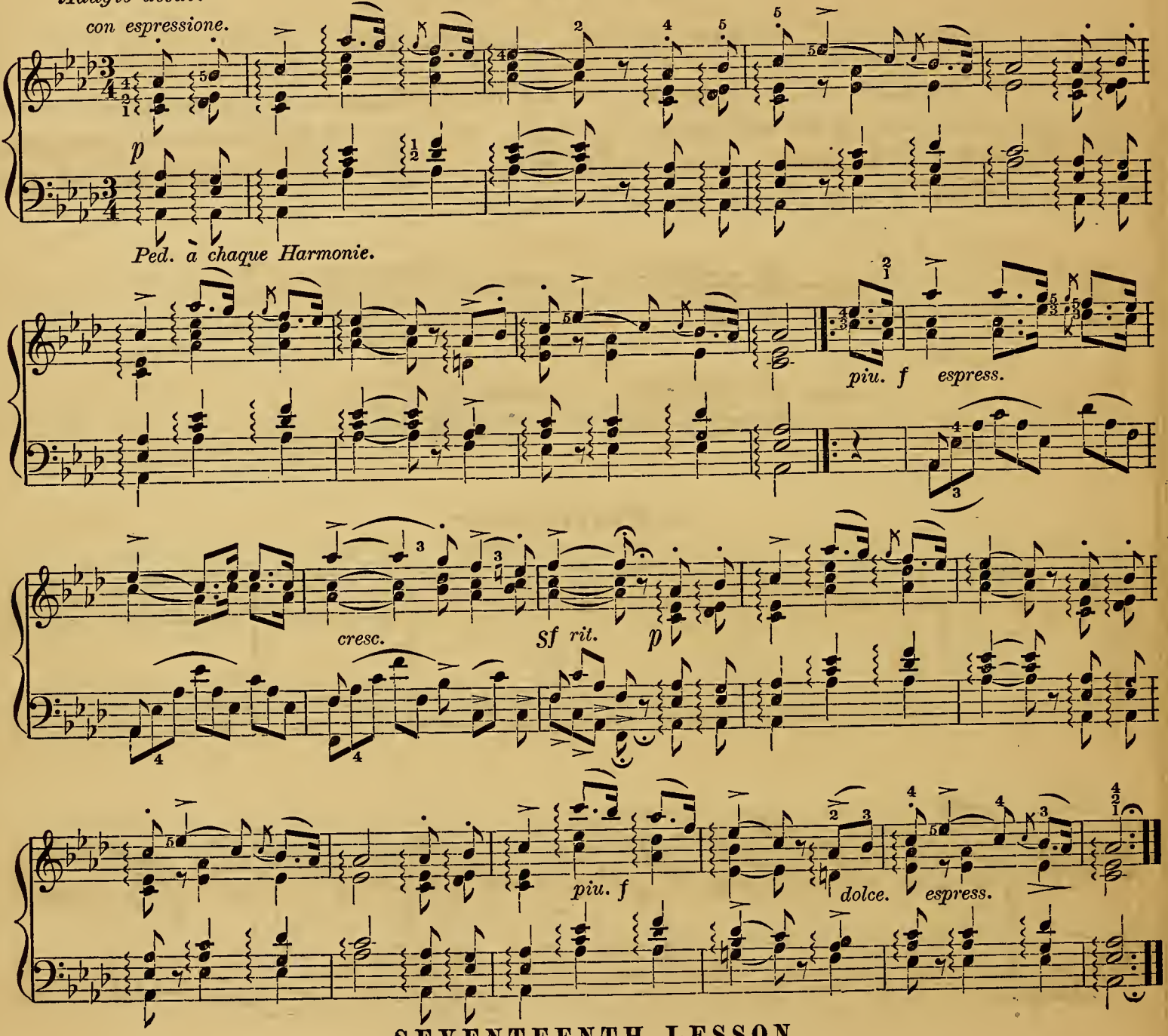






RECREATION.

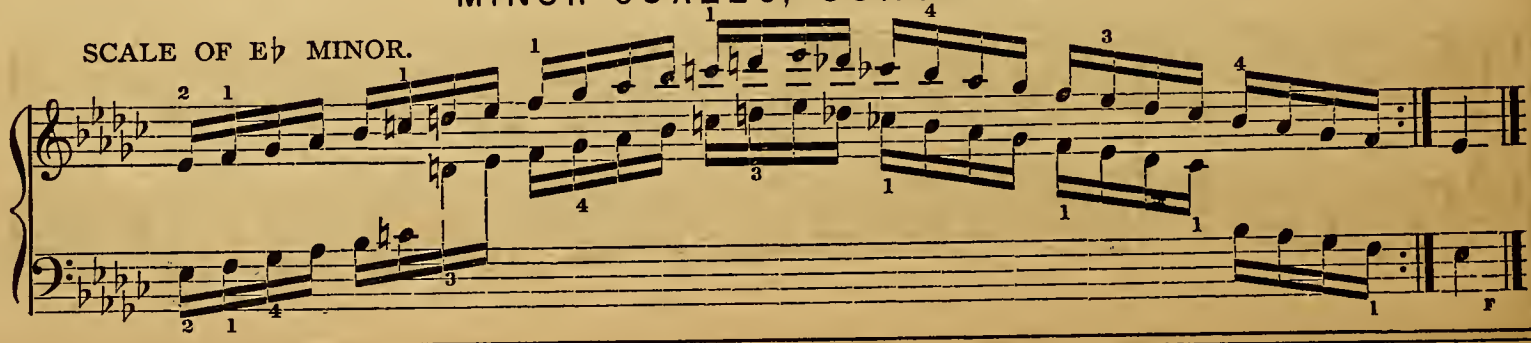
"THE LAST ROSE OF SUMMER."



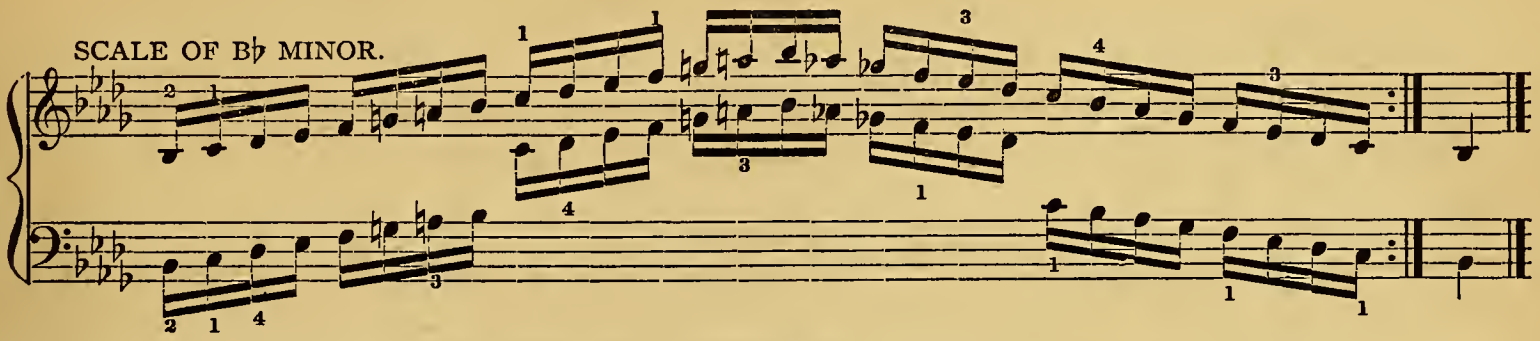
SEVENTEENTH LESSON.

MINOR SCALES, CONTINUED.

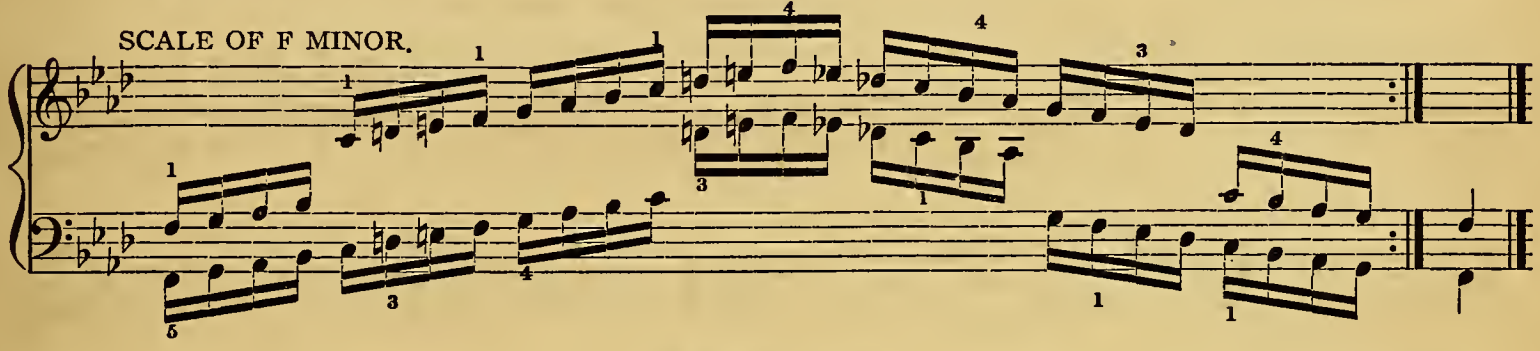
SCALE OF E♭ MINOR.



SCALE OF B♭ MINOR.



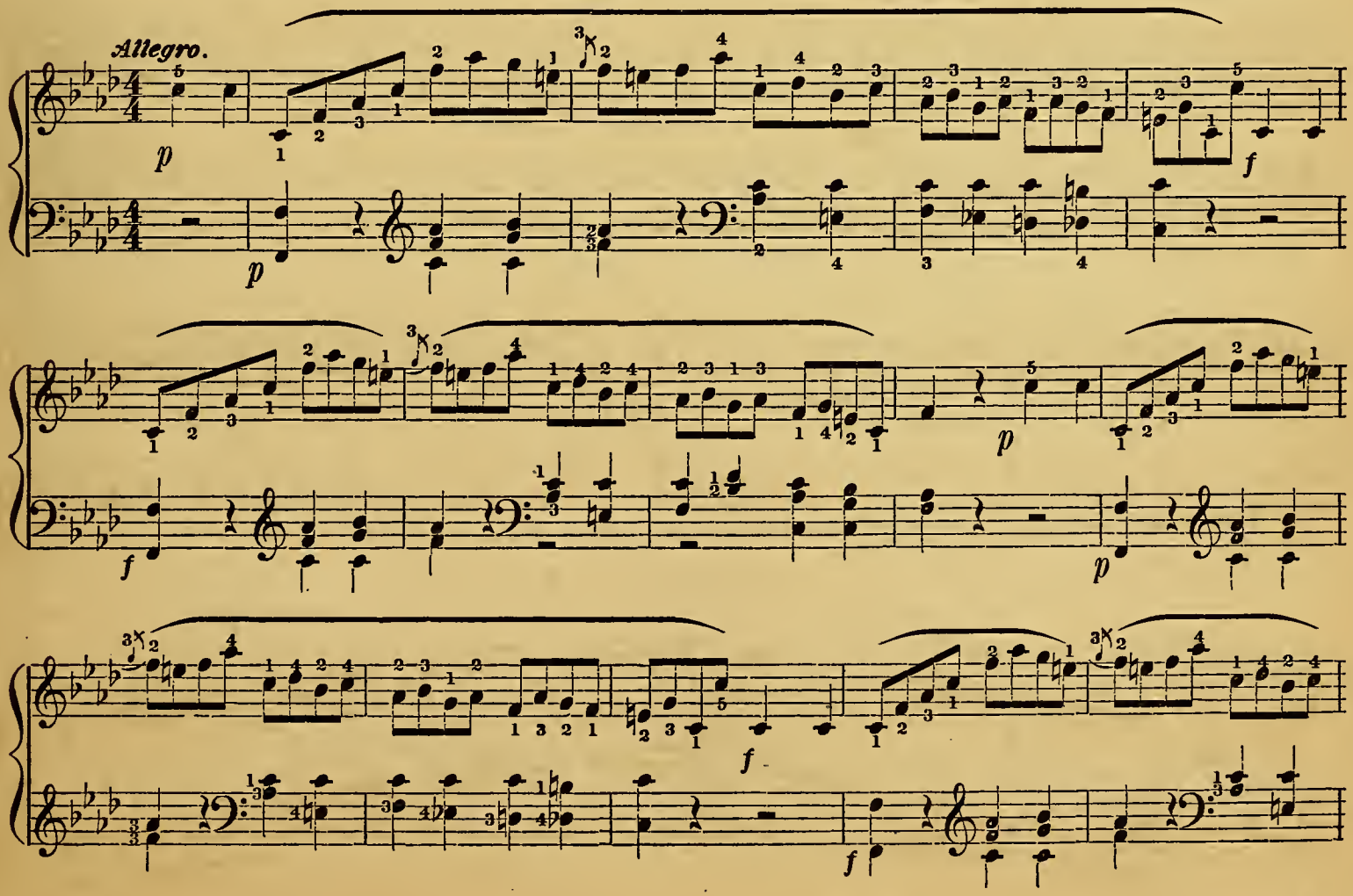
SCALE OF F MINOR.

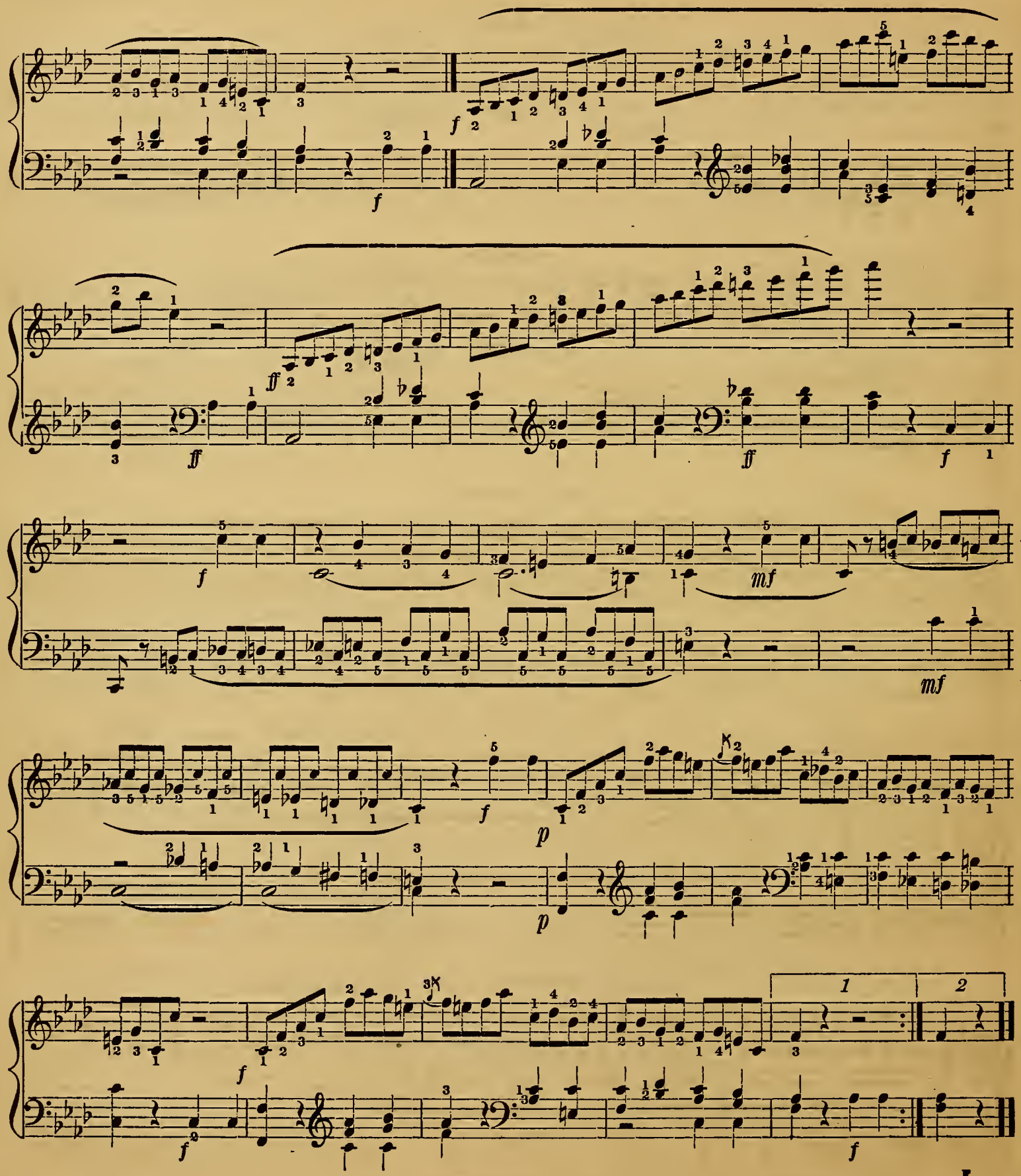


STUDY.

BERTINI.

Allegro.

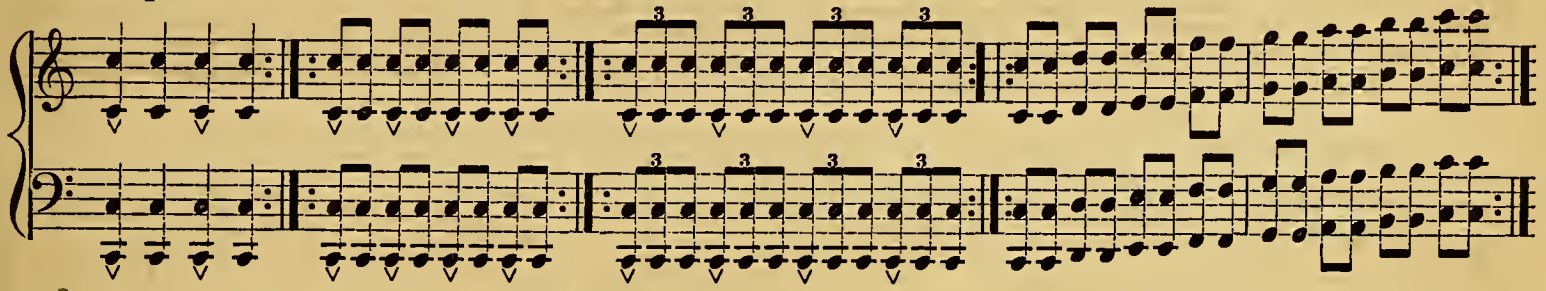



f
f
ff
ff
ff
f
f
mf
mf
f
p
p
f
1
2
f
f

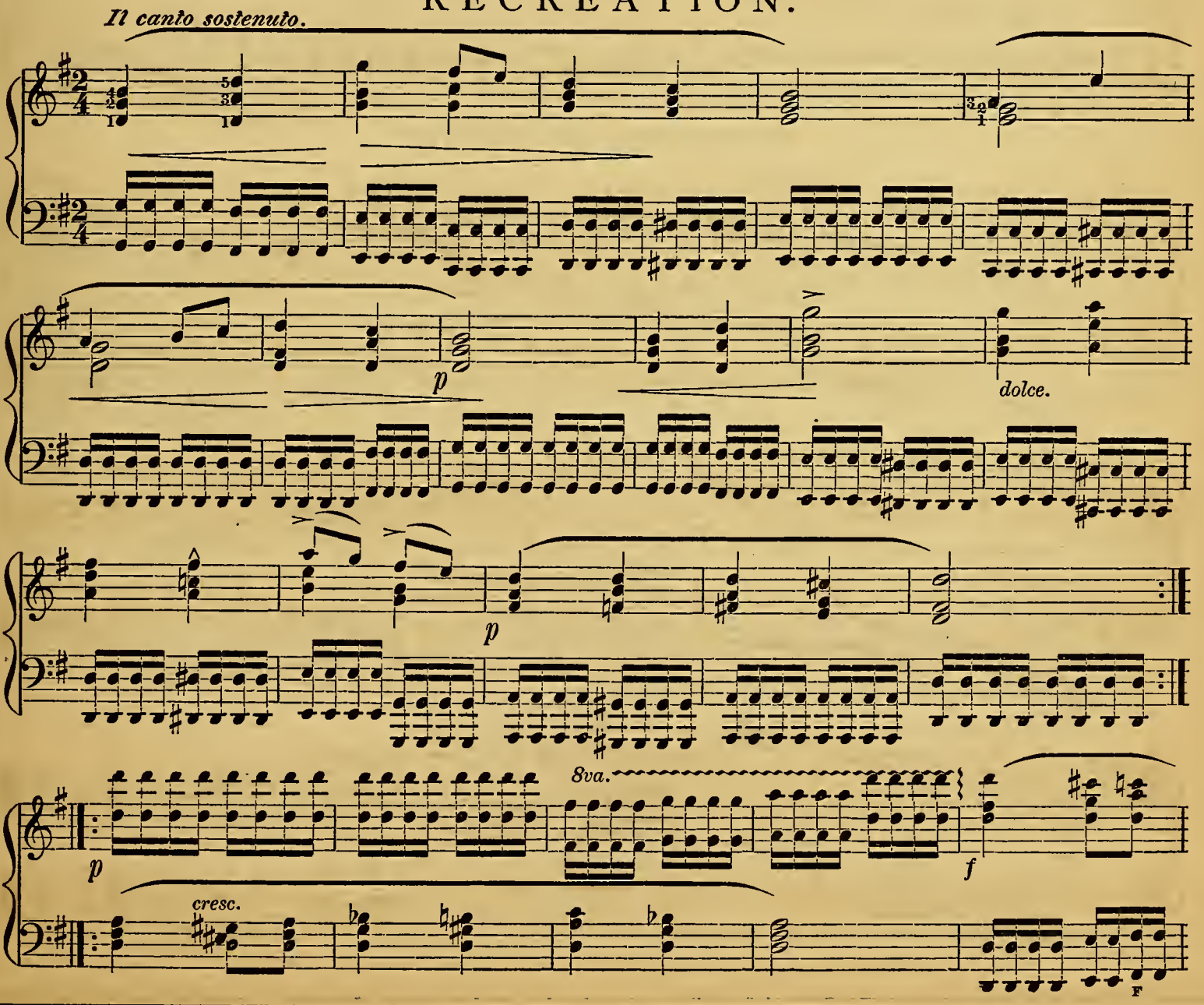
EIGHTEENTH LESSON.

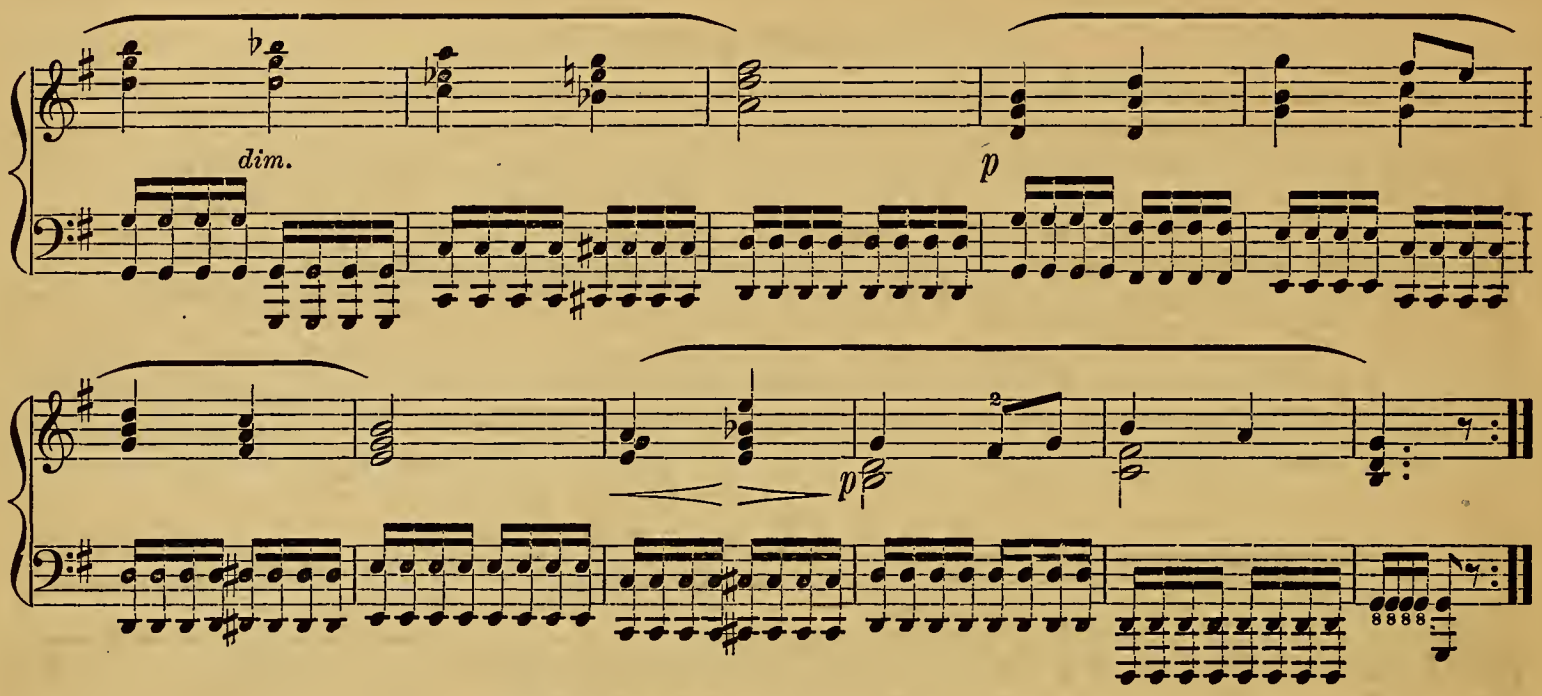
REPEATING OCTAVES. (WRIST TOUCH.)

In order to avoid a heavy touch, these exercises should first be played *piano*, and lightly from the wrist. As they are fatiguing, they should not be practised long at a time, but frequently, until strength and steadiness are developed.



RECREATION.

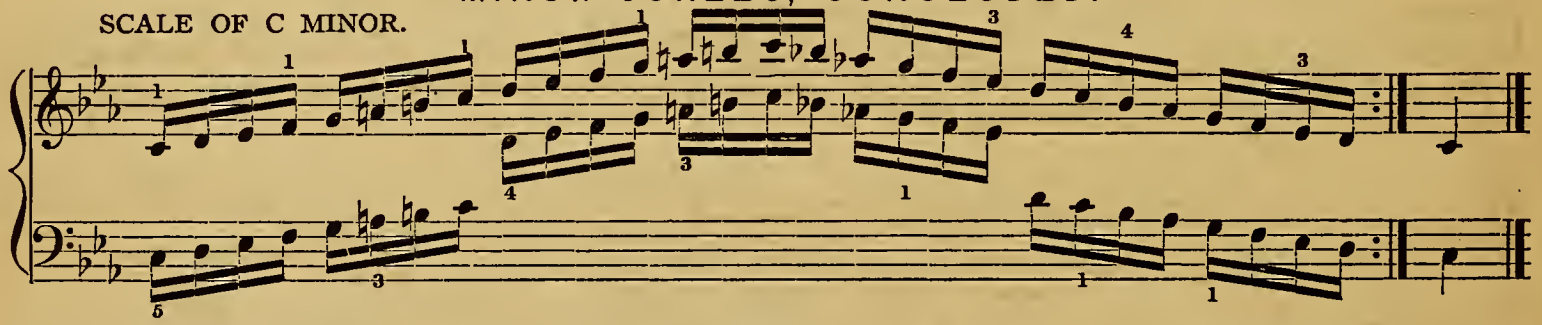




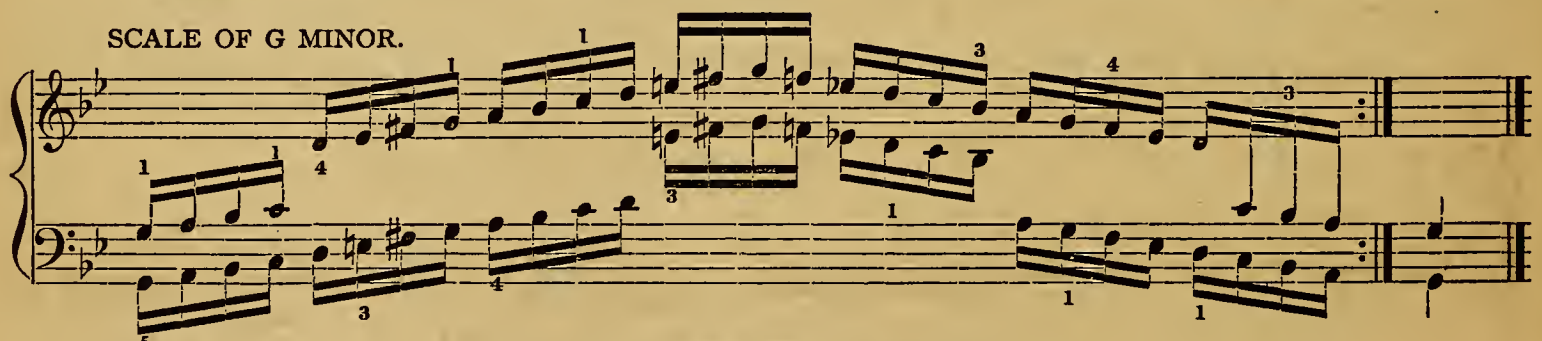
NINETEENTH LESSON.

MINOR SCALES, CONCLUDED.

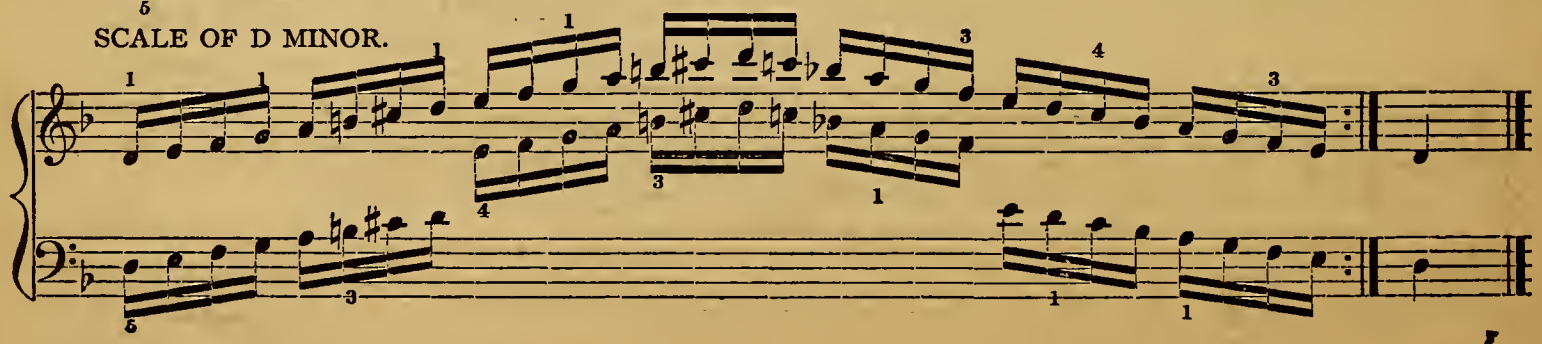
SCALE OF C MINOR.



SCALE OF G MINOR.



SCALE OF D MINOR.



STUDY.

BERTINI.

Allegro.
Ben sostenuto il canto.

p sempre legatissimo il Basso.

cresc.

f

f

dim.

p

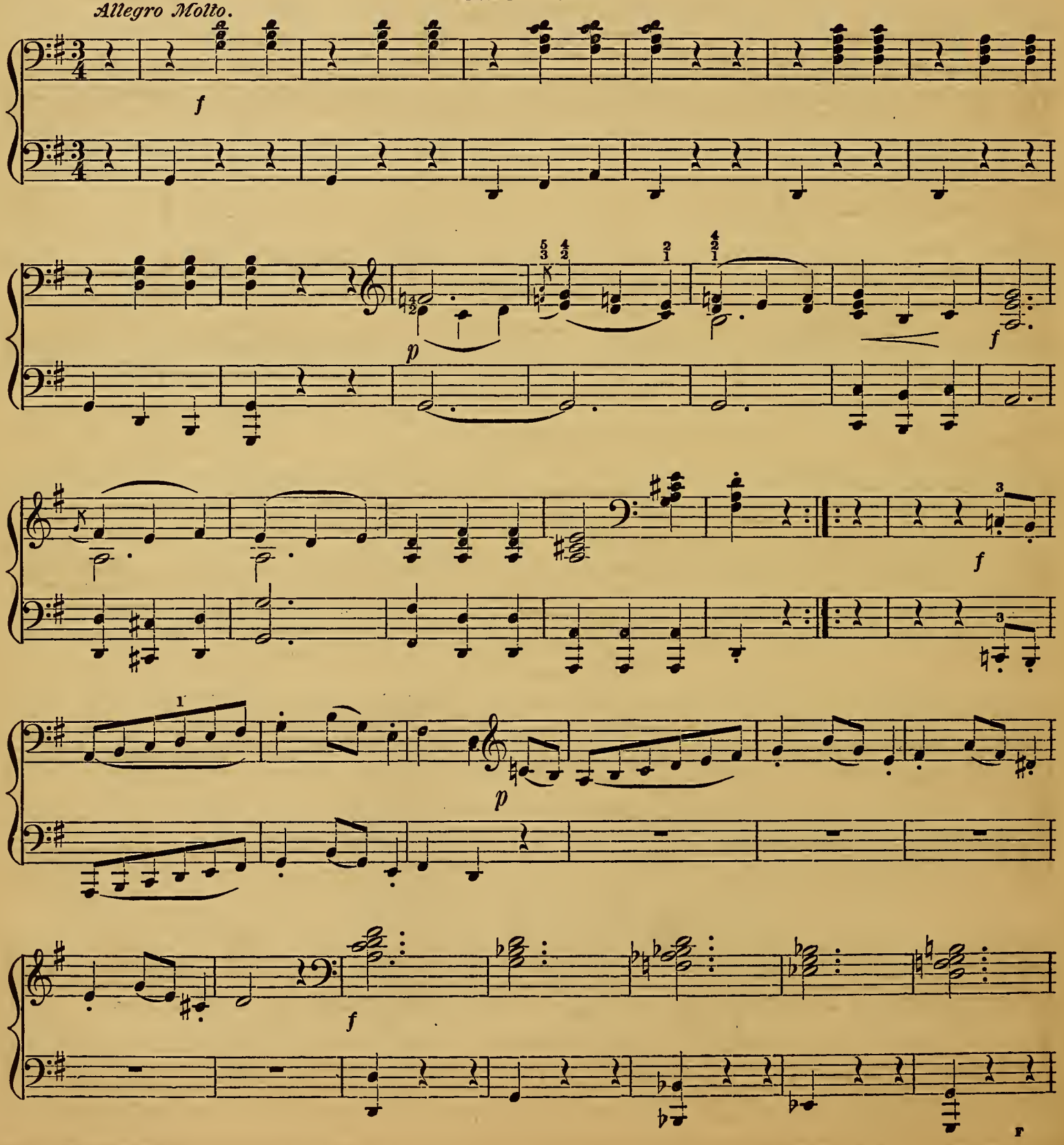
pp

ff

TWENTIETH LESSON.

MINUETT.—FOR FOUR HANDS.

SECONDO.

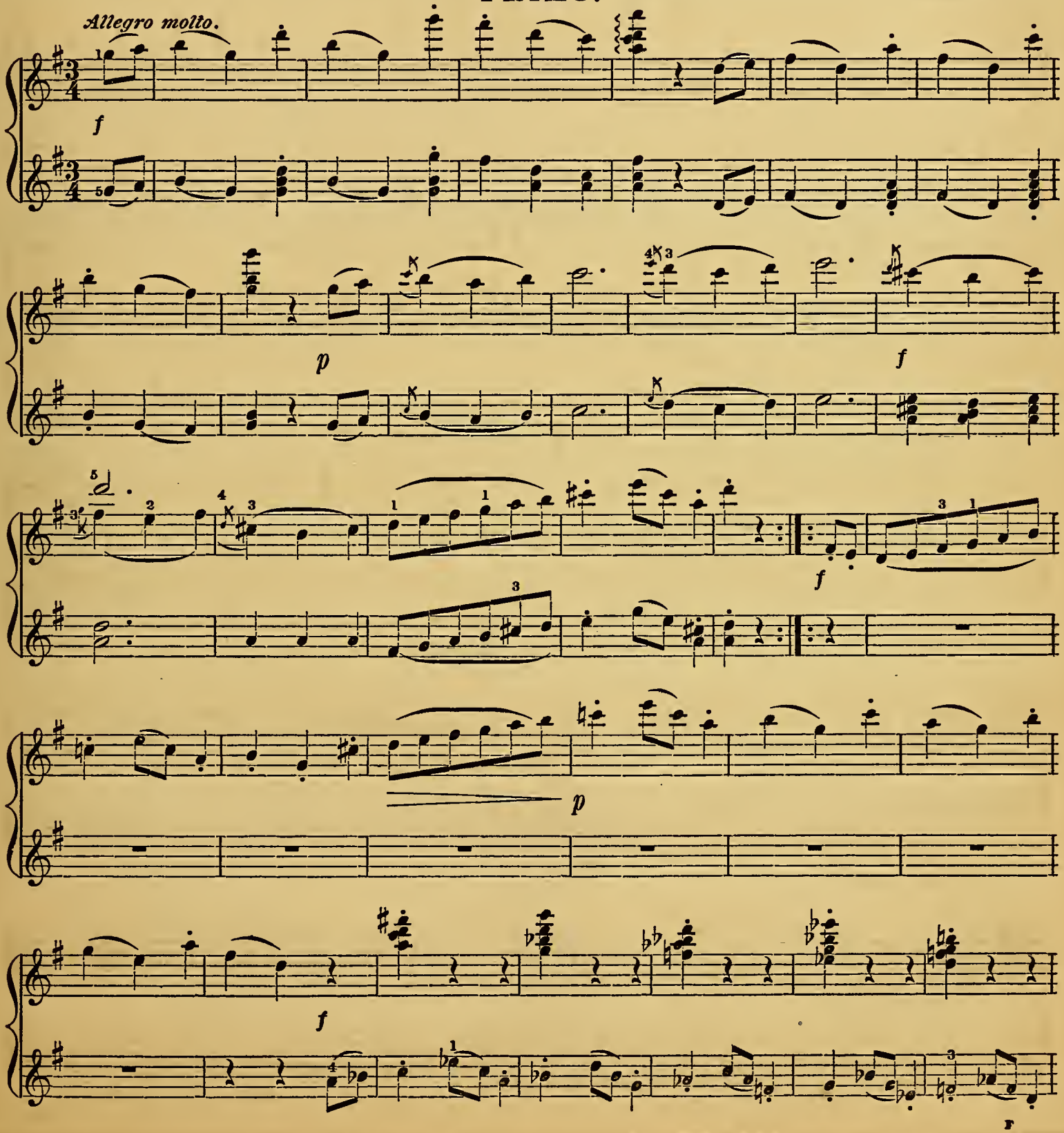


RECREATION.

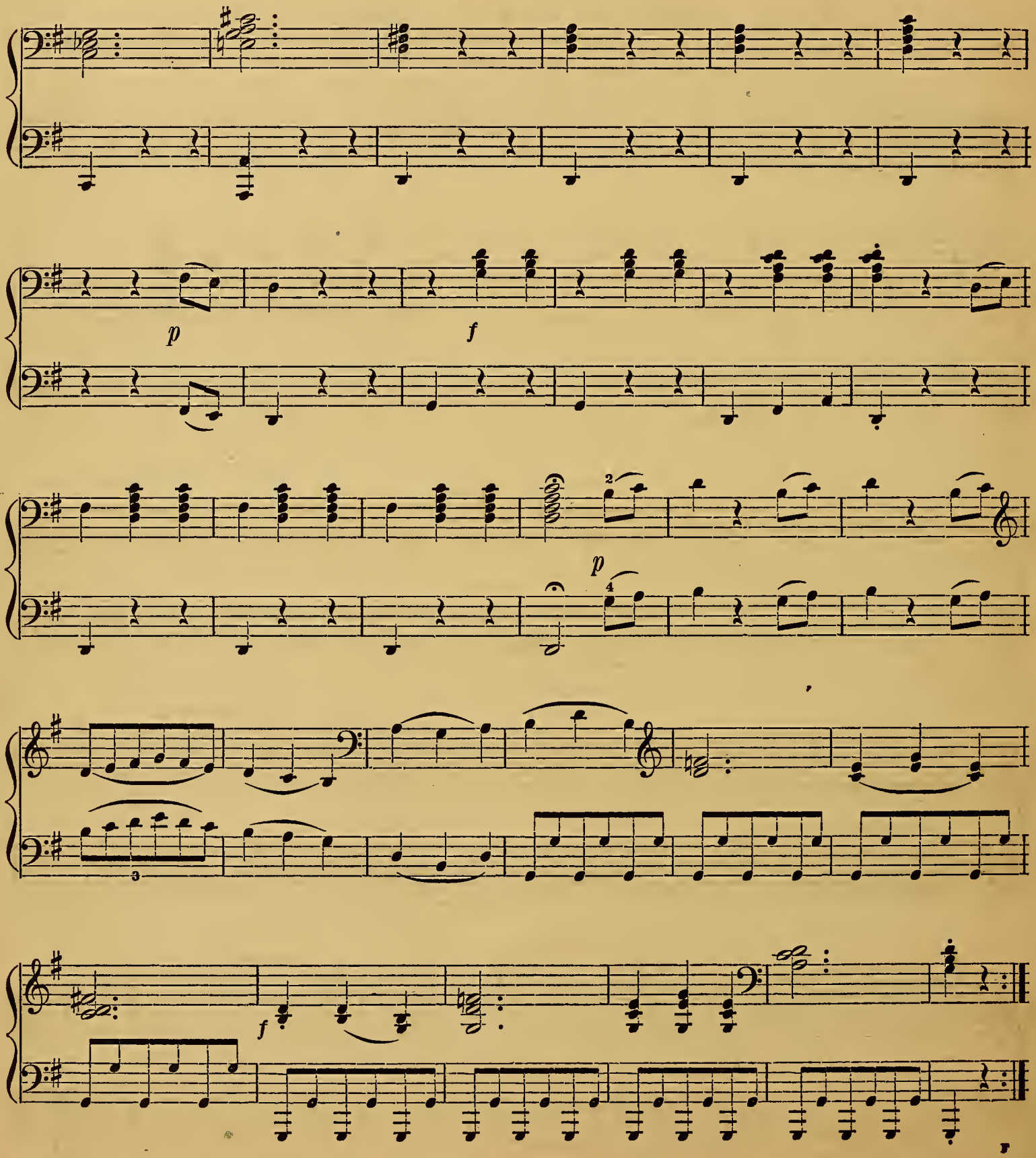
MINUETT.—FOR FOUR HANDS.

HAYDN.

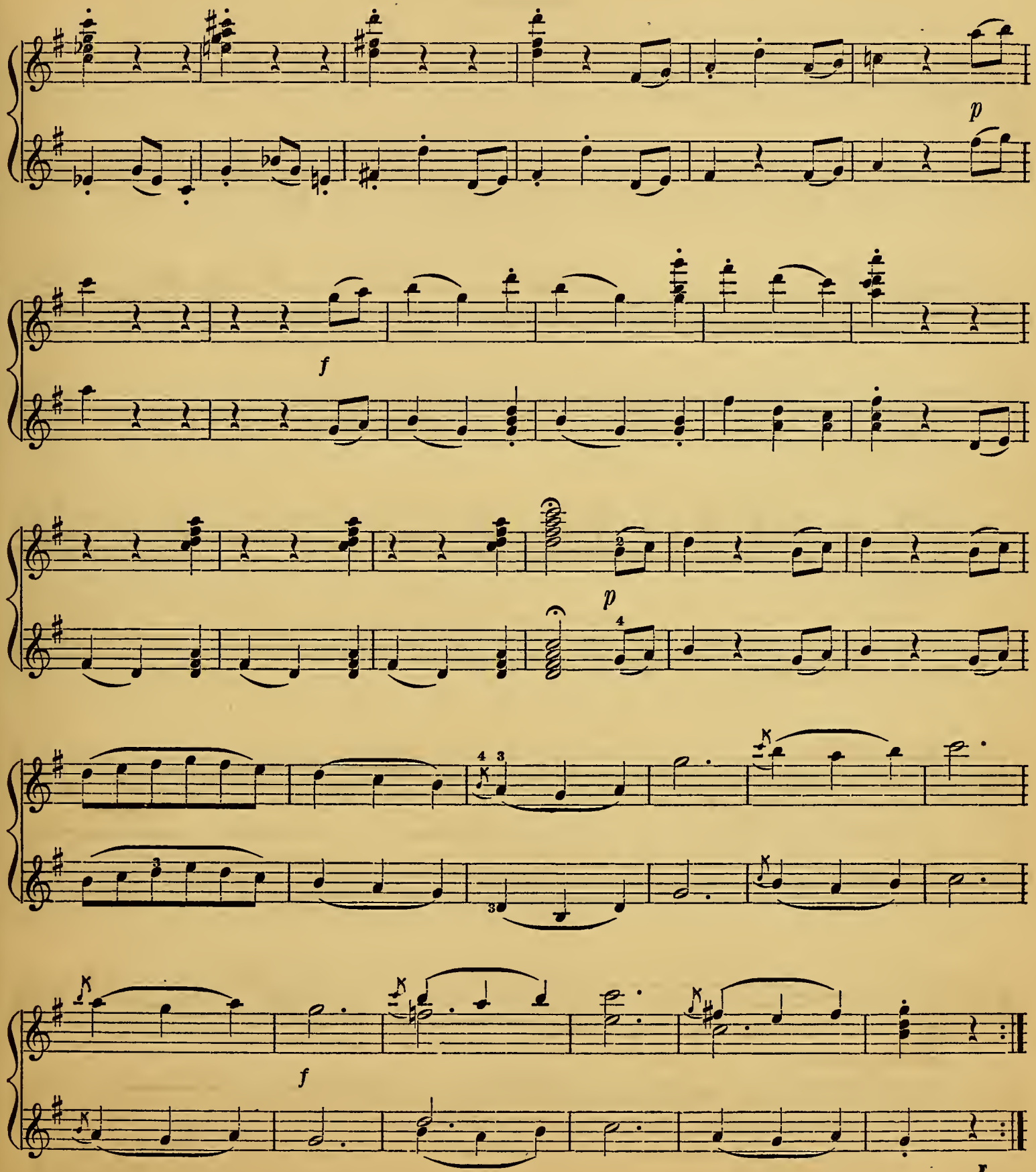
PRIMO.



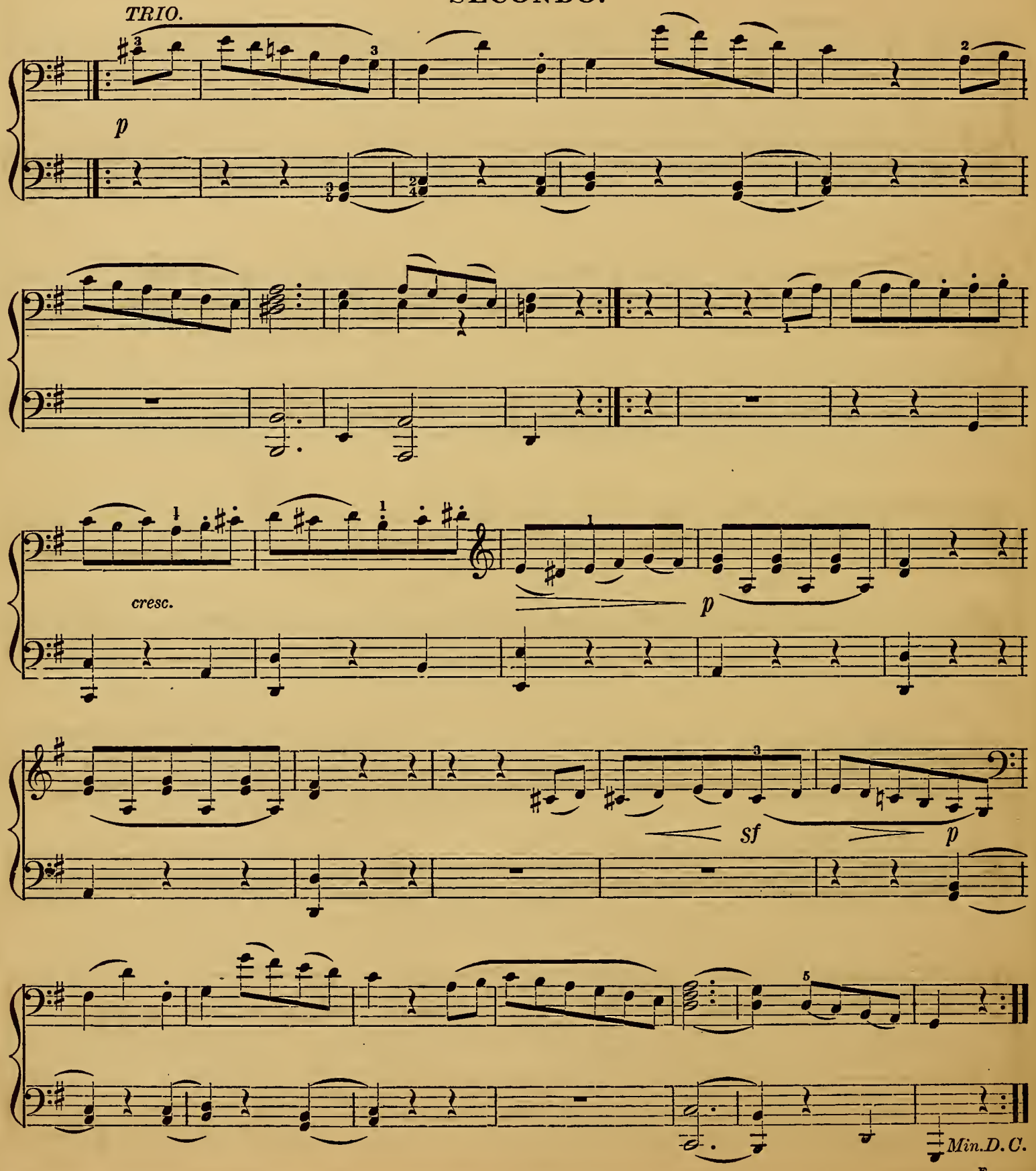
SECONDO.



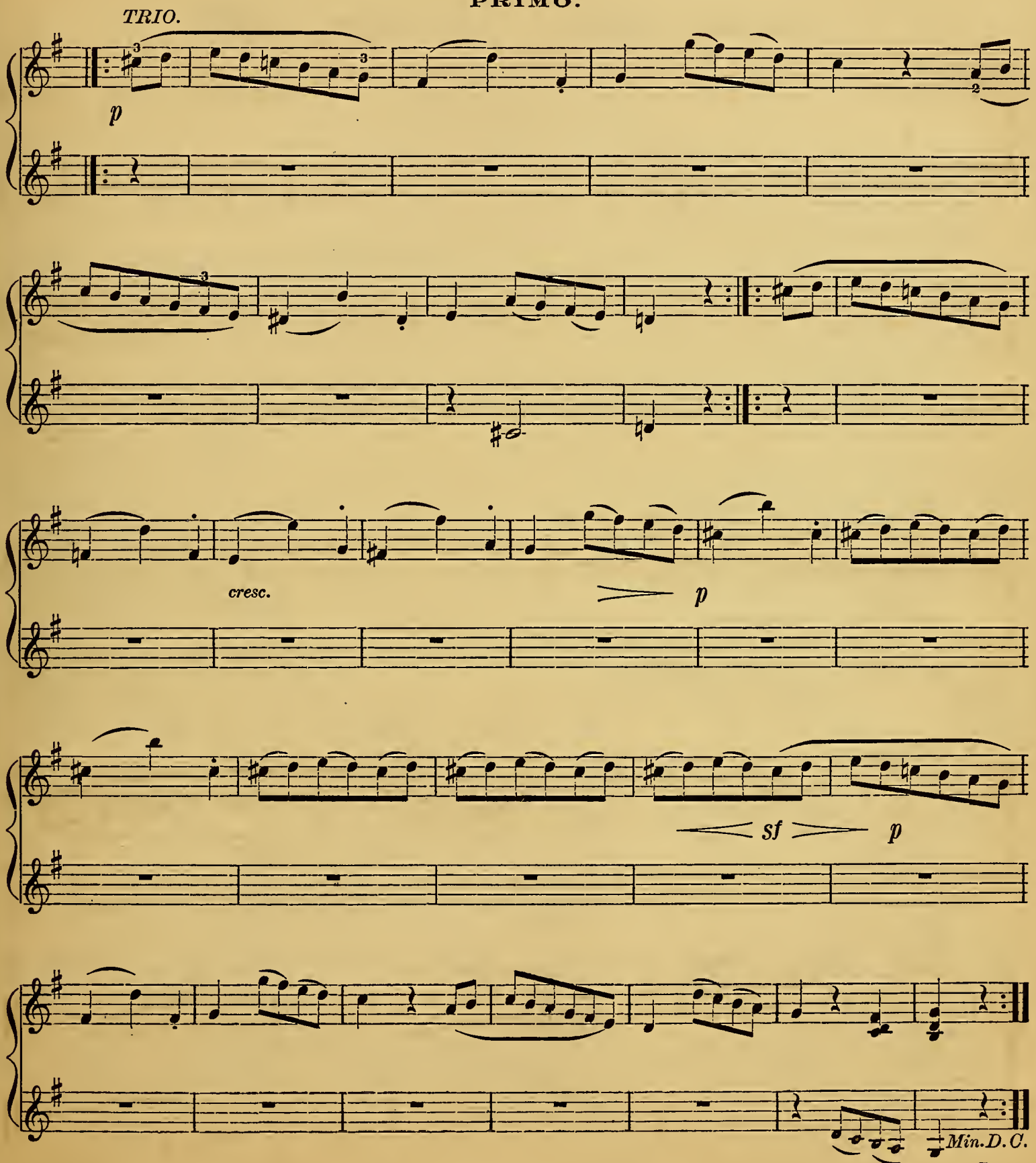
PRIMO.



SECONDO.



PRIMO.



THIRD GRADE. SECOND TERM.

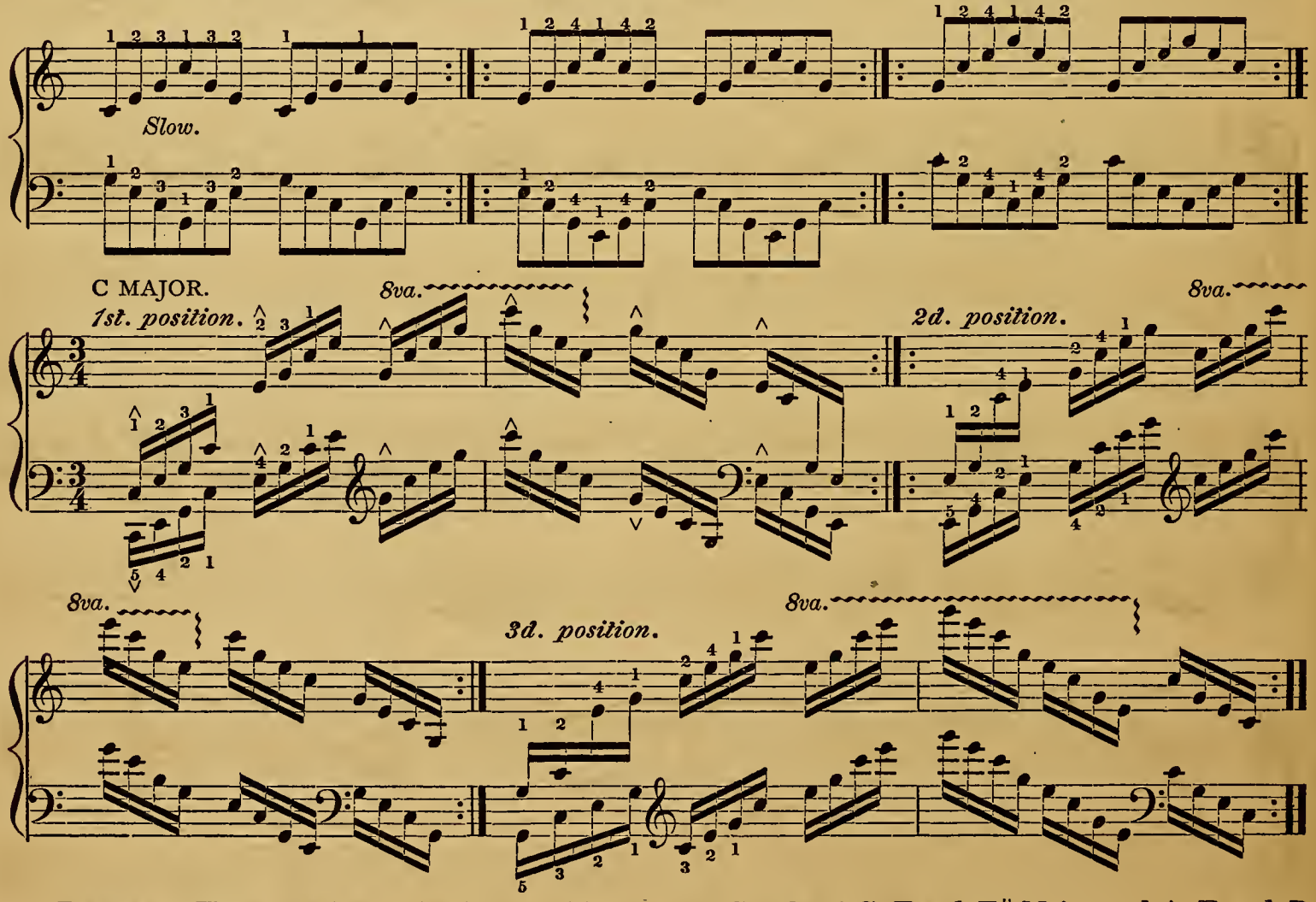
FIRST LESSON.

GRAND ARPEGGIOS.

PRELIMINARY STUDY.

Rules:

1. In playing Arpeggios the fingers should be moved along easily, and the groups evenly connected.
2. Correct fingering must be observed.
3. The arm must be kept free from the body, and moved forward evenly.
4. The thumbs should be watched closely, in passing under the hands, in order to avoid any twisting o turning of the hand or elbow.
5. The connection of the tones in passing the fingers over and under is more difficult than in the scales, o account of the greater stretch of the hand; and too much care cannot be given in the practice of this connection
6. Allowing the fingers to remain upon the keys must also be avoided in these exercises.
7. All exercises of the fifth group in common chords, as well as chords of the sixth, should be practise in the time which is marked, the rhythmical accent falling each time on a different finger.

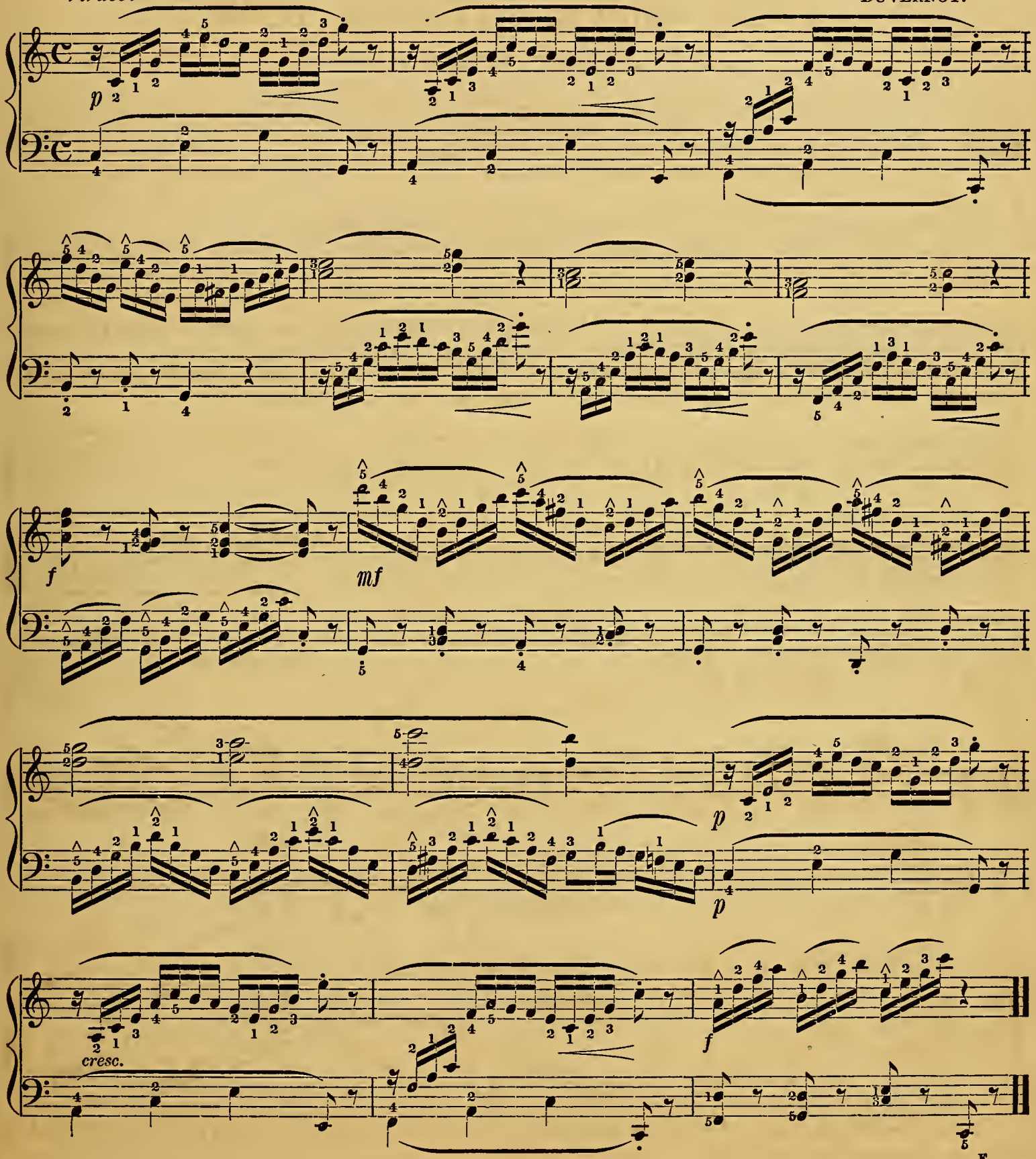


REMARK.—The arpeggios of the three positions of the Chords of G, F and F♯ Major, and A, E and D Minor, are fingered like the Chord of C major.

STUDY.

Vivace.

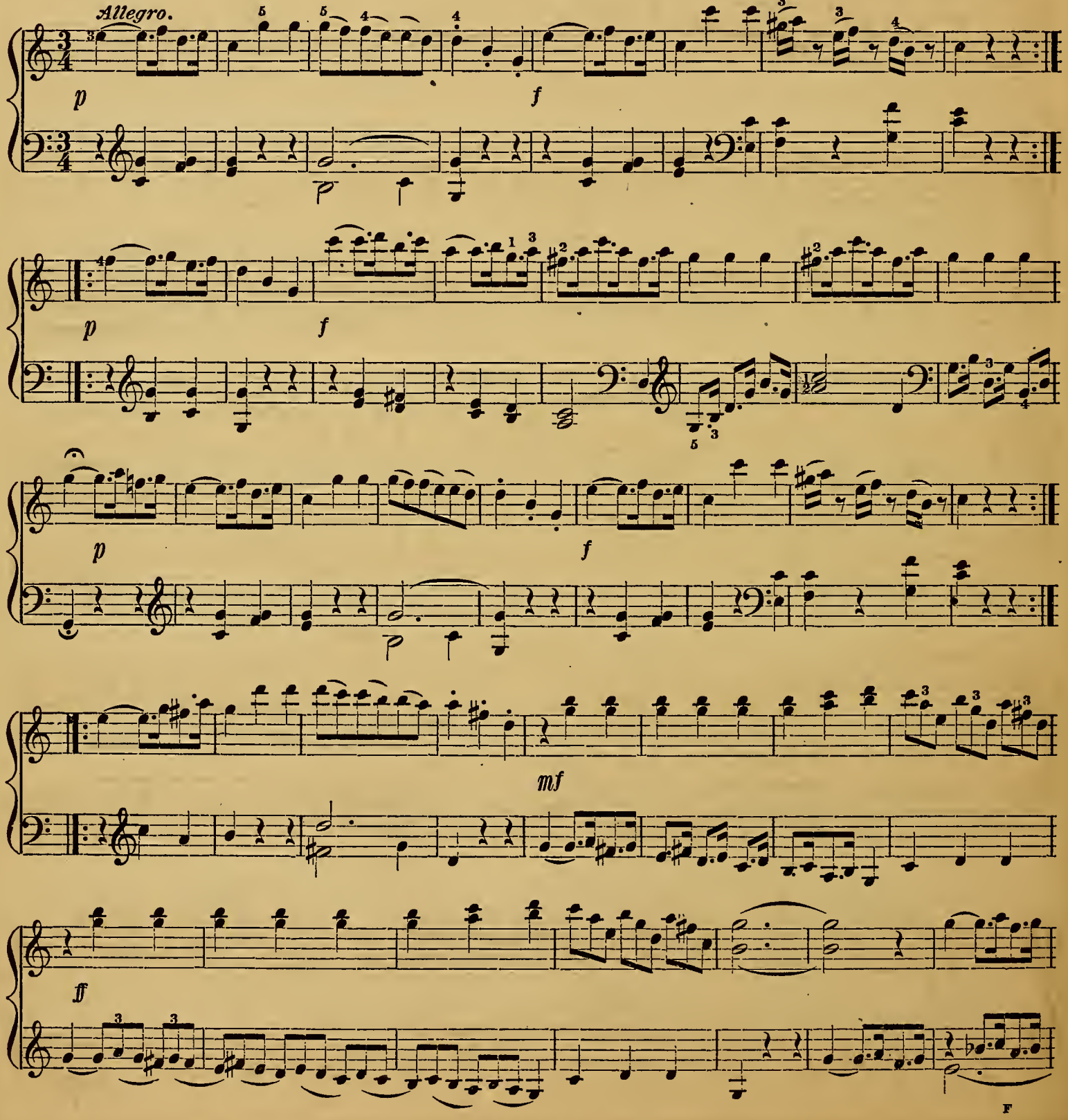
DUVERNOY.

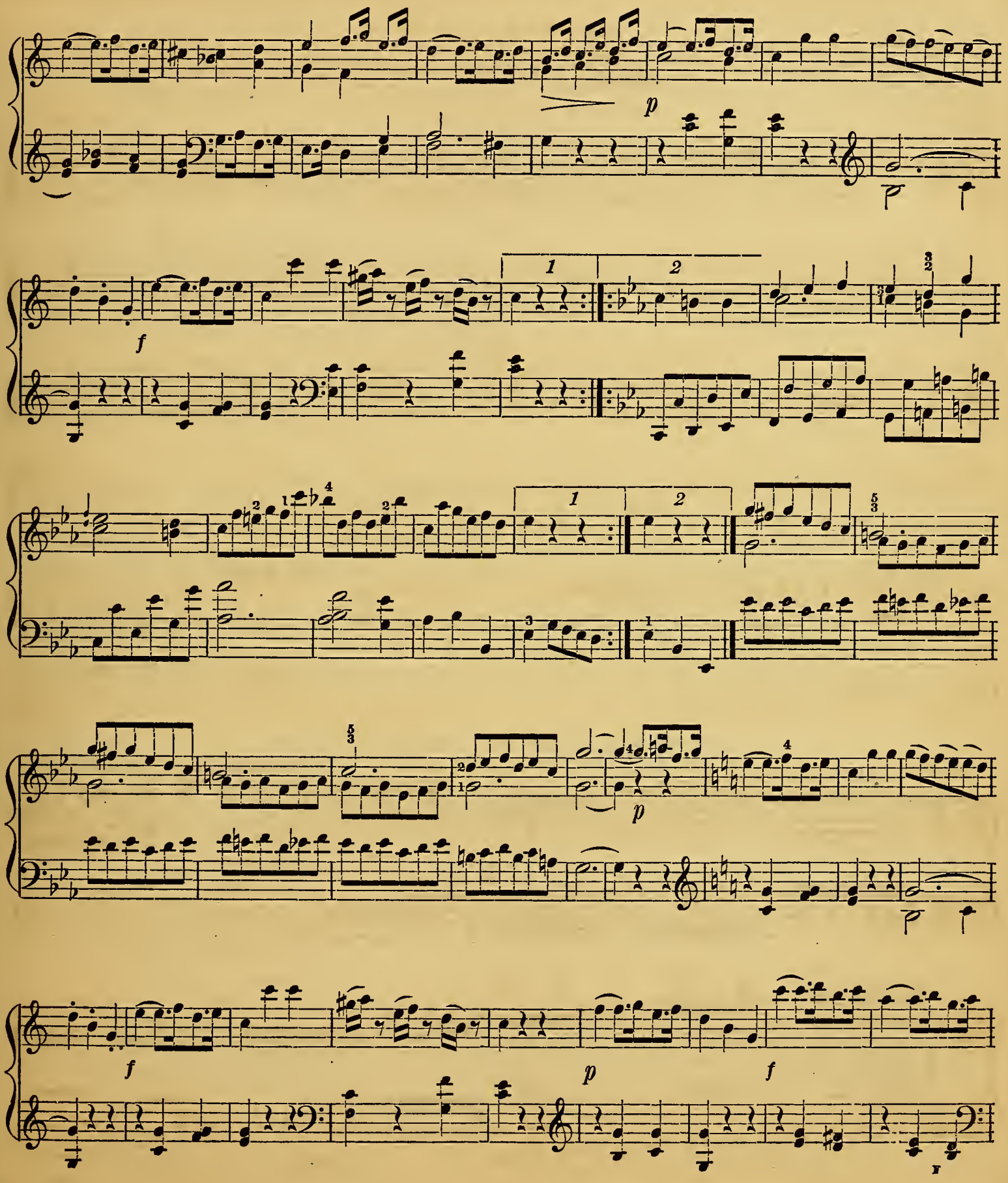


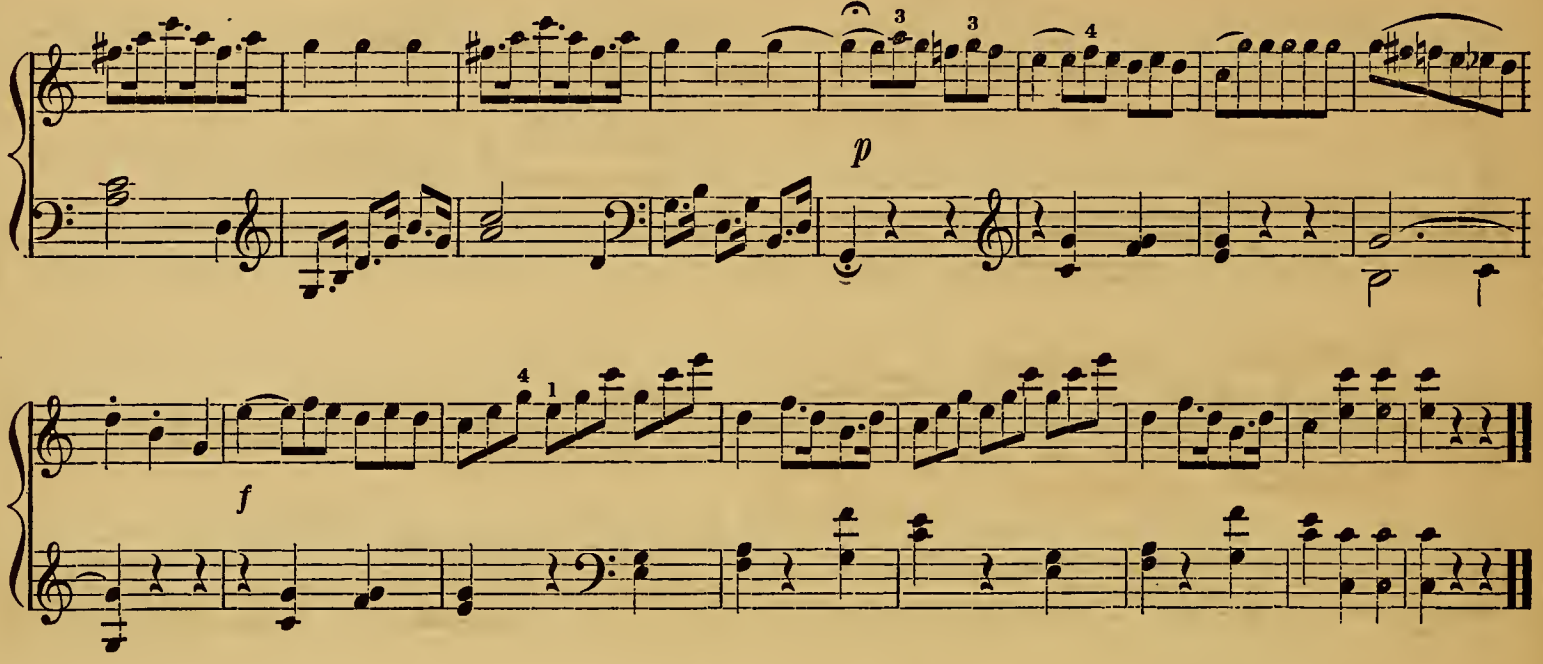
SECOND LESSON.

RECREATION.

FINALE TO SONATA IN C. HAYDN.




p
f
1
2
f
p
f



THIRD LESSON.

CHROMATIC SCALE.

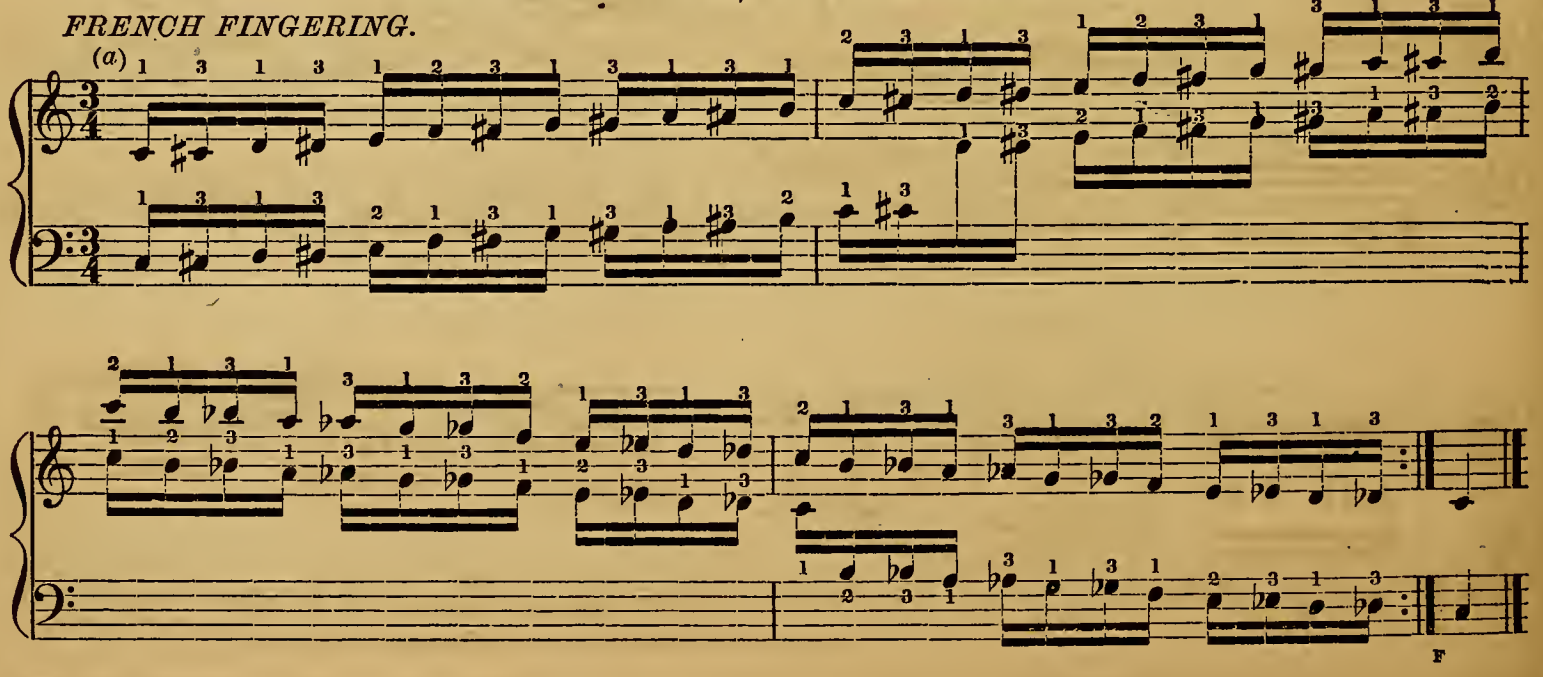
There are several methods of fingering the Chromatic Scale, the most useful and common of which are the so called French and English fingering.

1. The fingering marked (*a*) is called French fingering. It is the most useful, and best adapted to a firm execution; it is therefore recommended for study.

2. The fingering marked (*b*) is called the English. It is best suited to light and smooth passages, and may be used by advanced players.

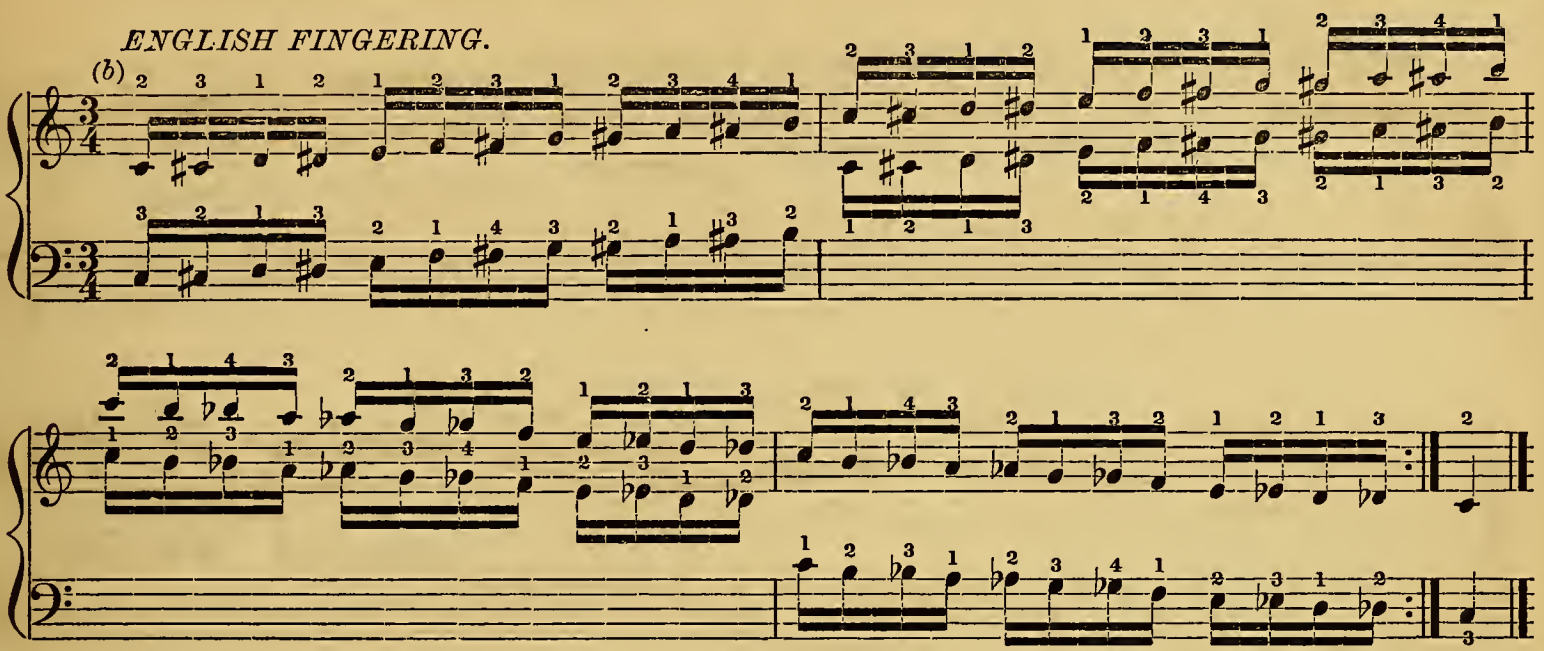
CHROMATIC SCALE, IN SIMILAR MOTION.

FRENCH FINGERING.

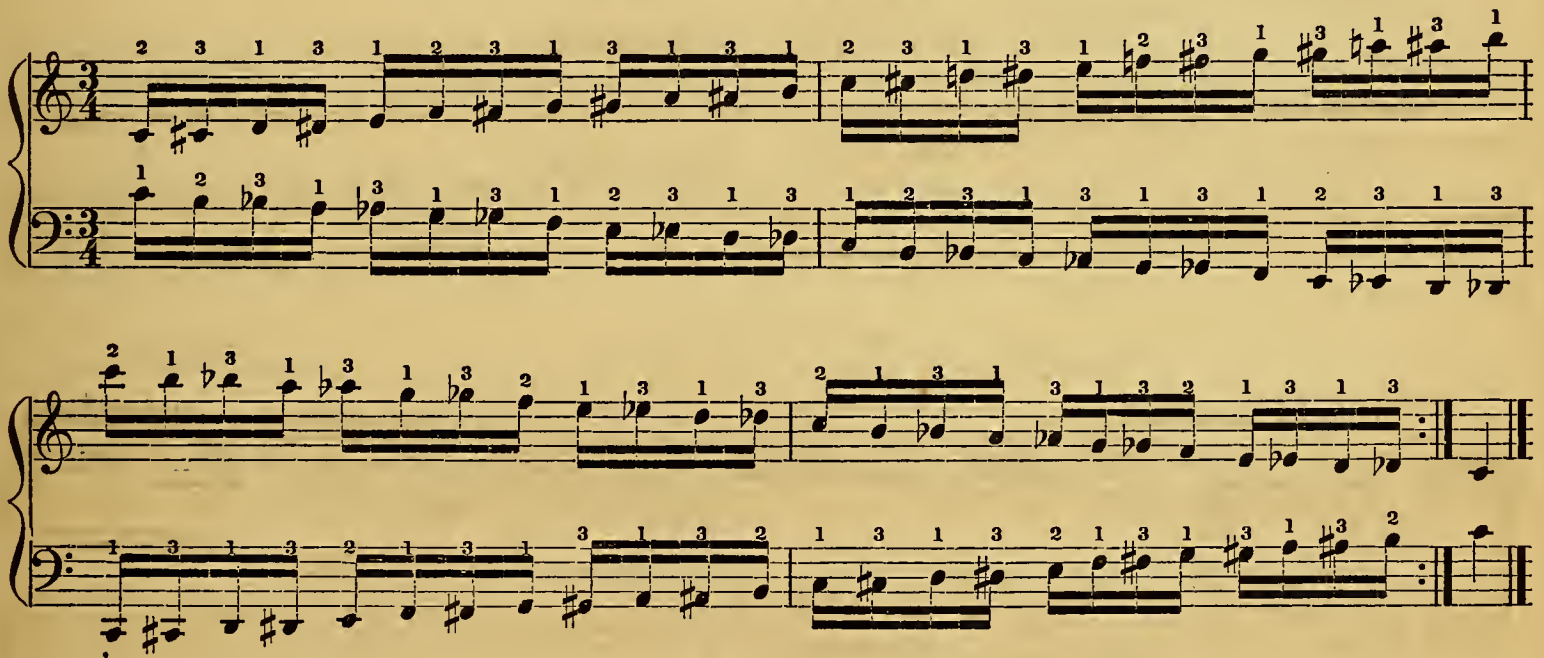


ENGLISH FINGERING.

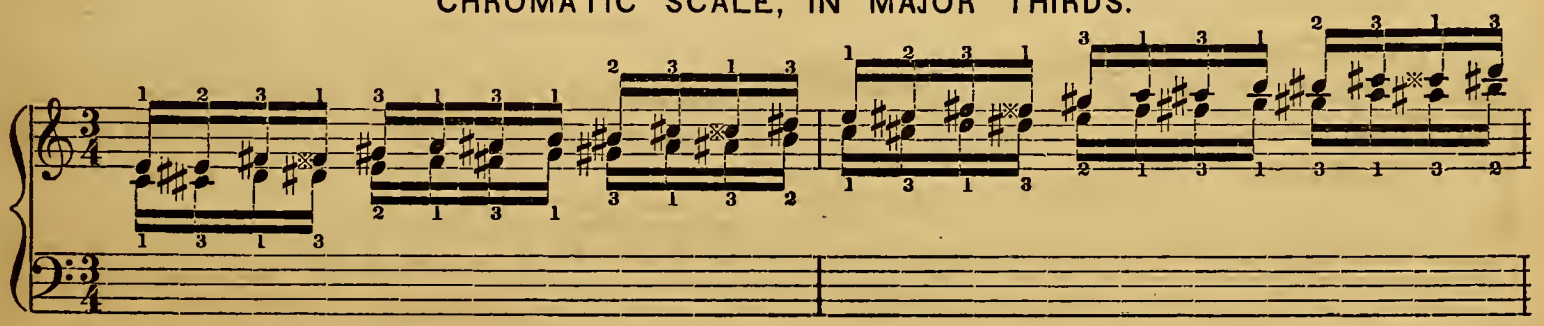
(b)

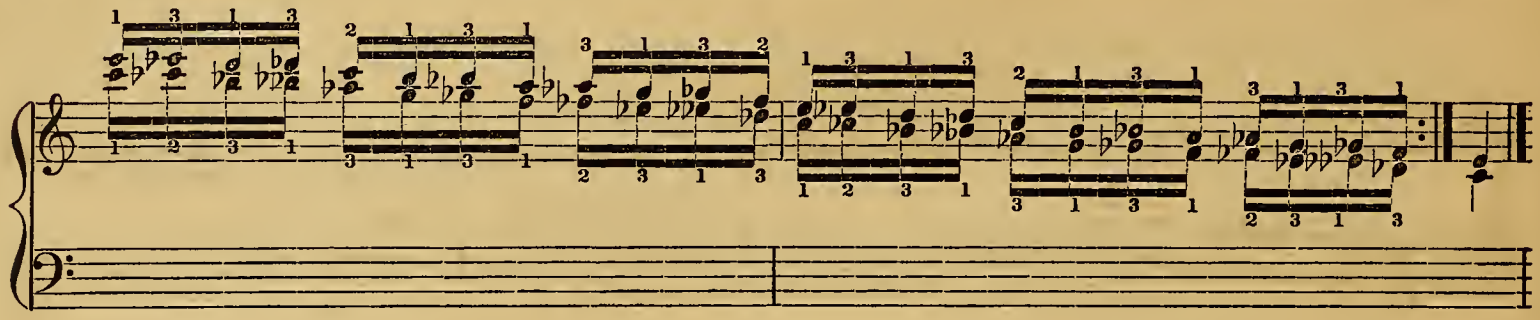


CHROMATIC SCALE, IN CONTRARY MOTION.

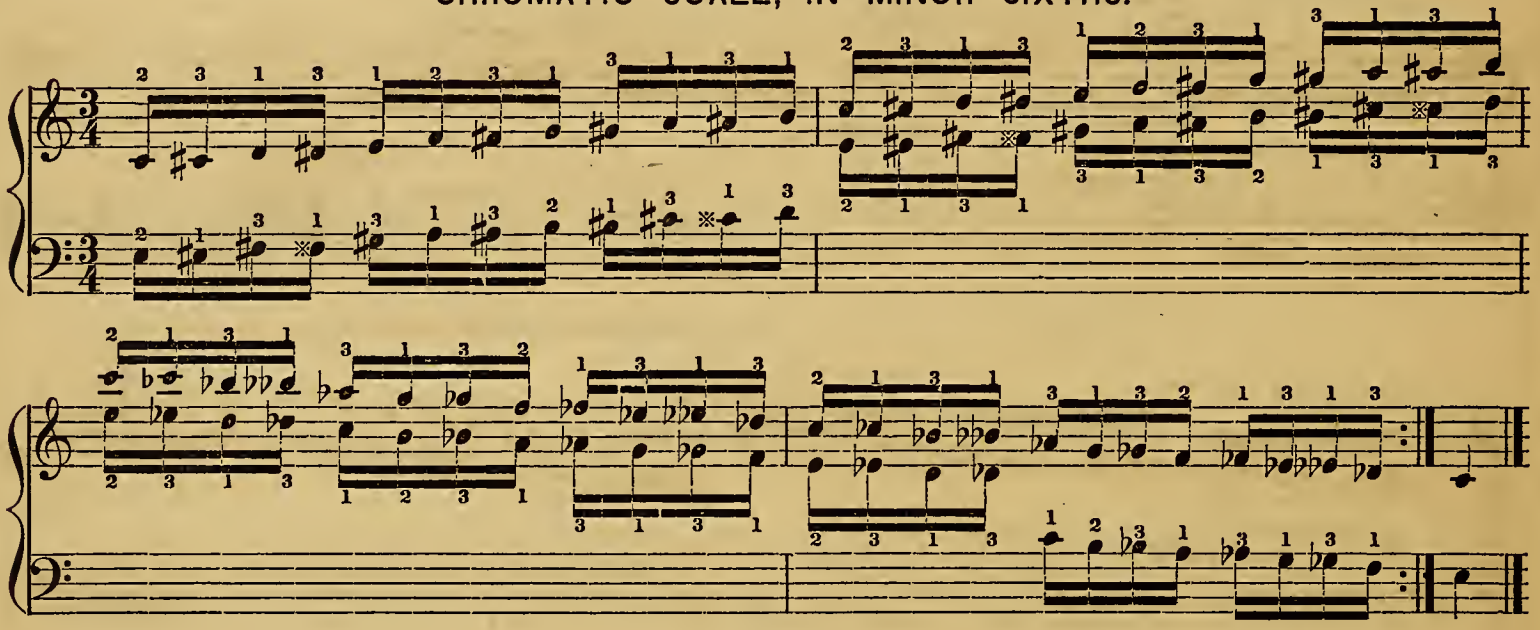


CHROMATIC SCALE, IN MAJOR THIRDS.



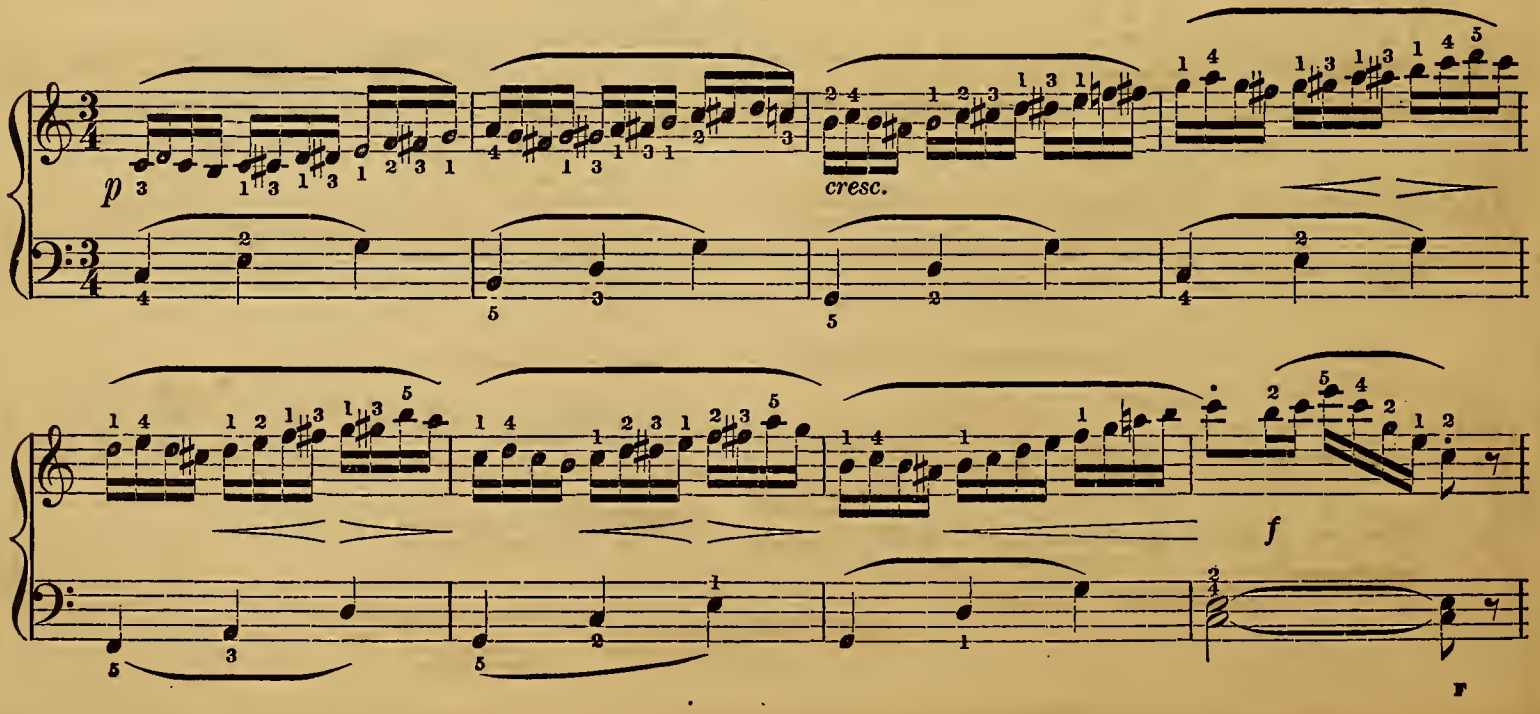


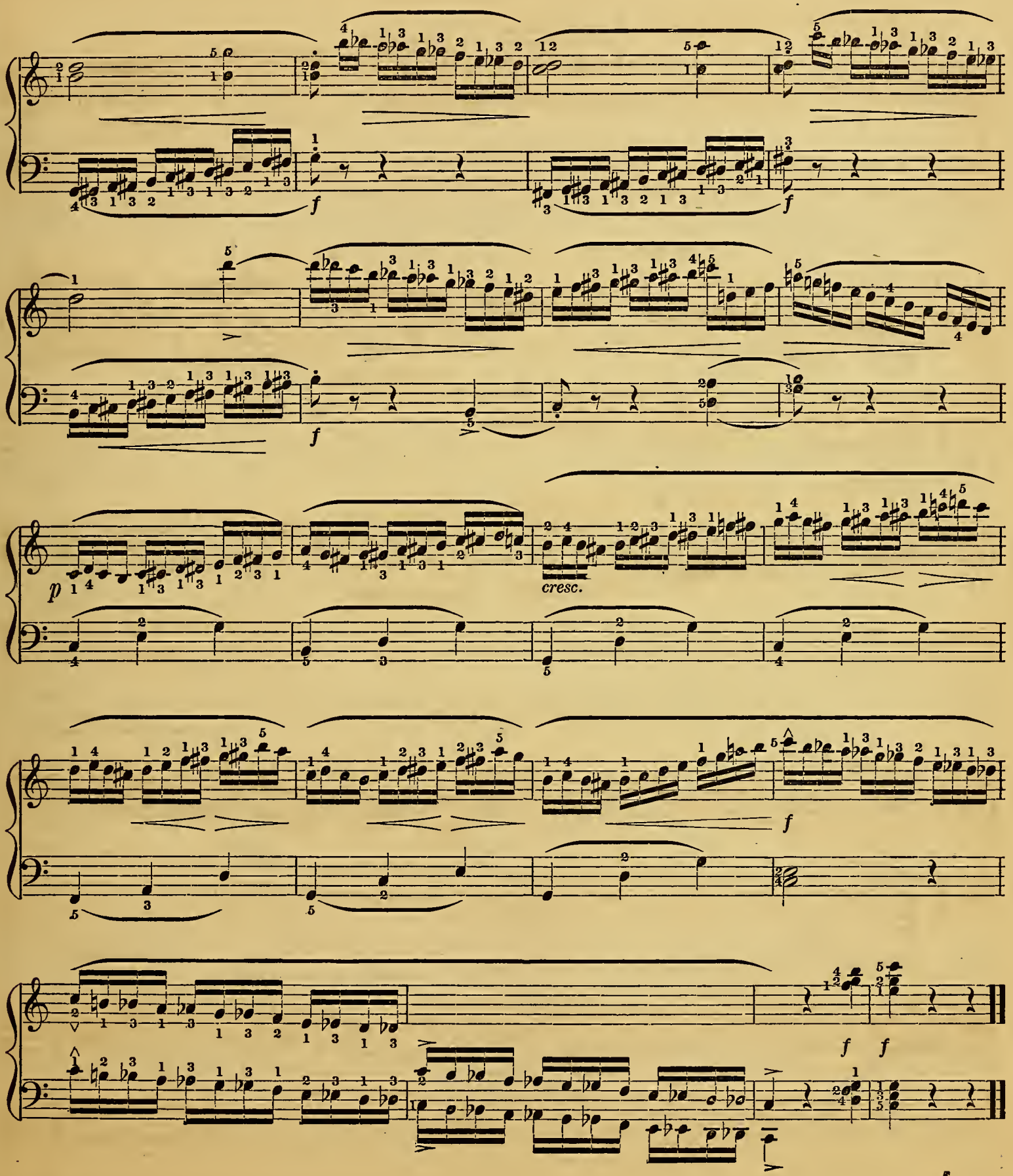
CHROMATIC SCALE, IN MINOR SIXTHS.



STUDY.

DUVERNOY.

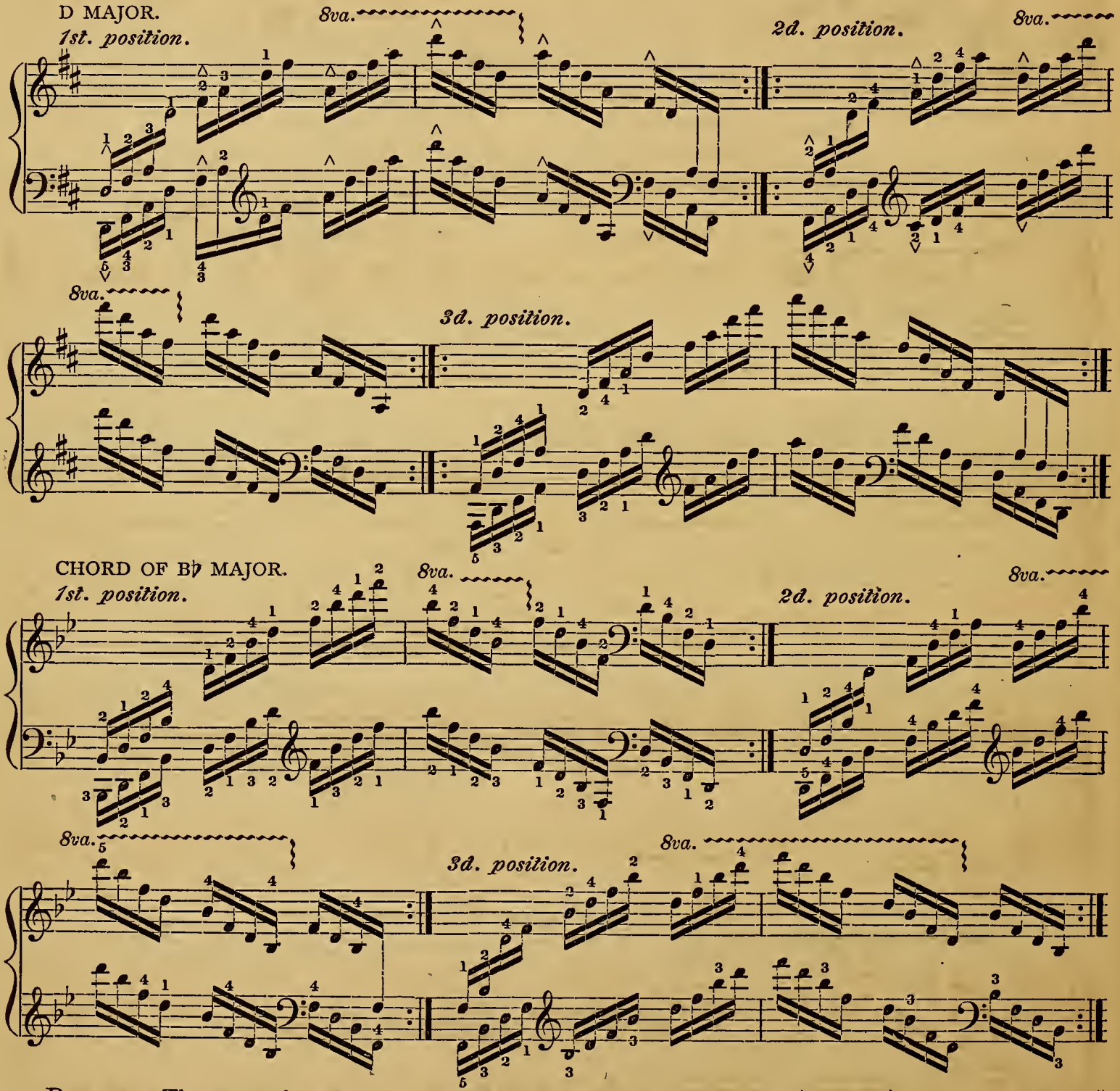



f
f
p
cresc.
f
f f

FOURTH LESSON.

GRAND ARPEGGIOS, CONTINUED.

REMARK.—The arpeggios of the three positions of the Chords of A and E Major, are fingered like the Chord of D Major.

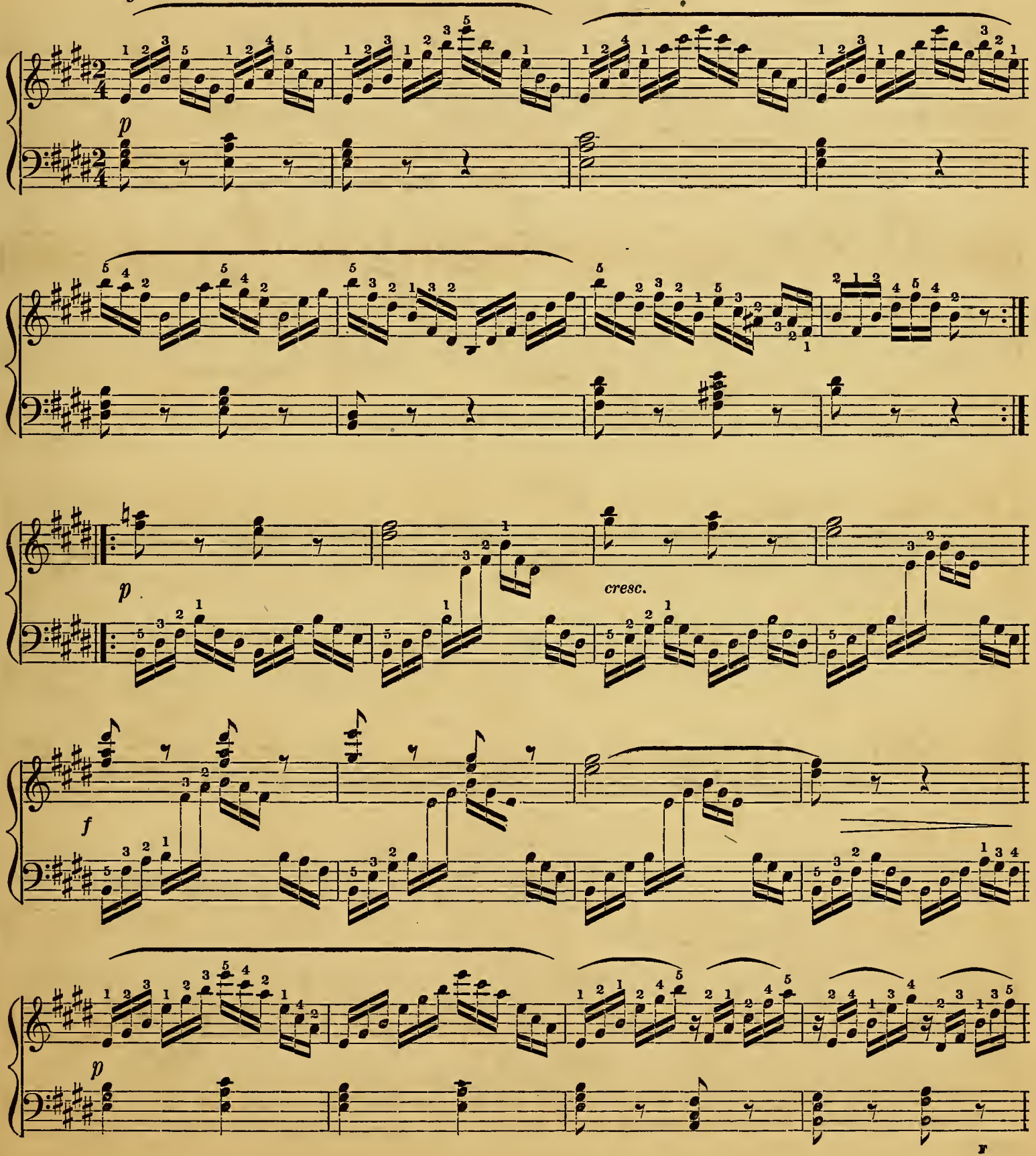


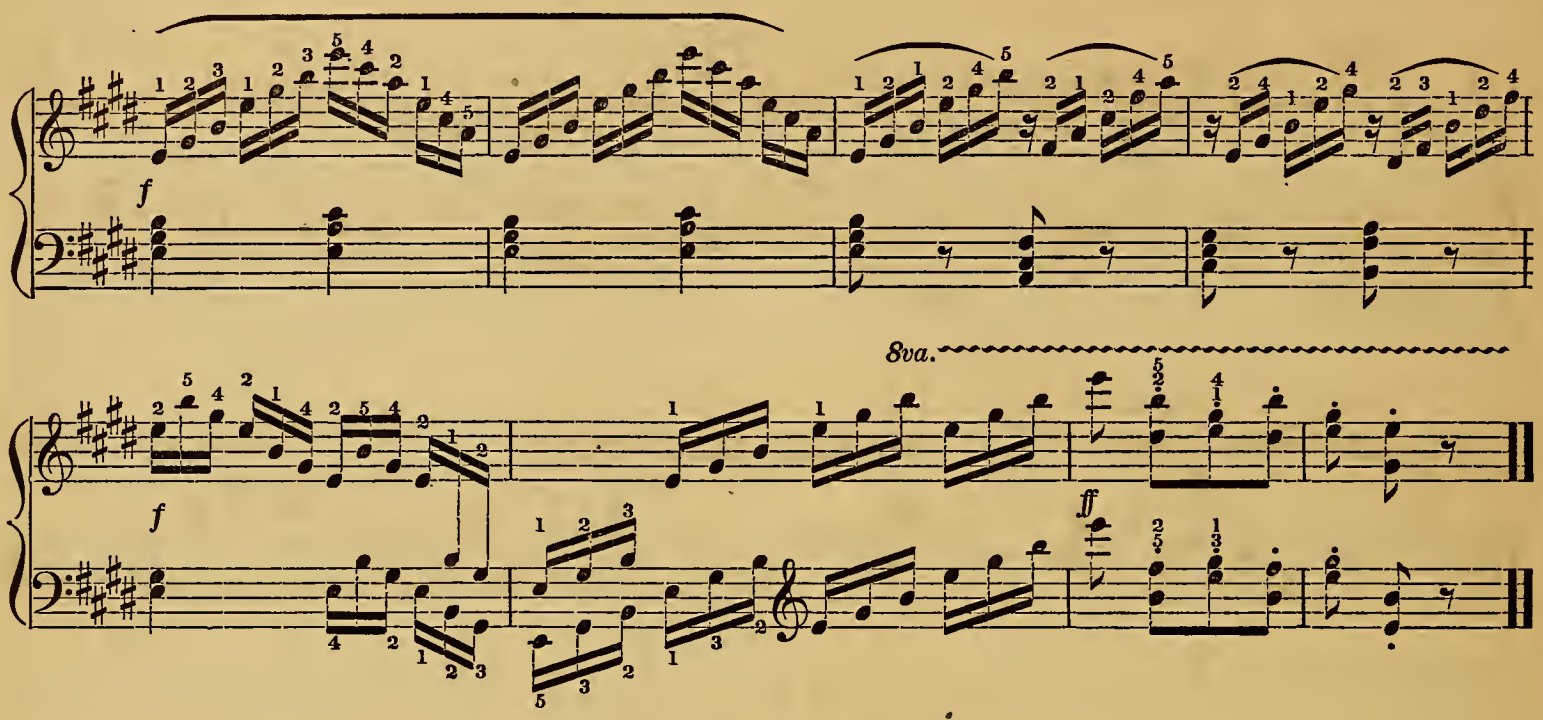
REMARK.—The arpeggios of the three positions of the Chords of E♭, A♭ and D♭ Major, and F♯, C♯ and G♯ Minor, are fingered like the Chord of B♭ Major. The same fingering as C Major Chords can also be used.

STUDY.

CZERNY.

Allegretto vivace.

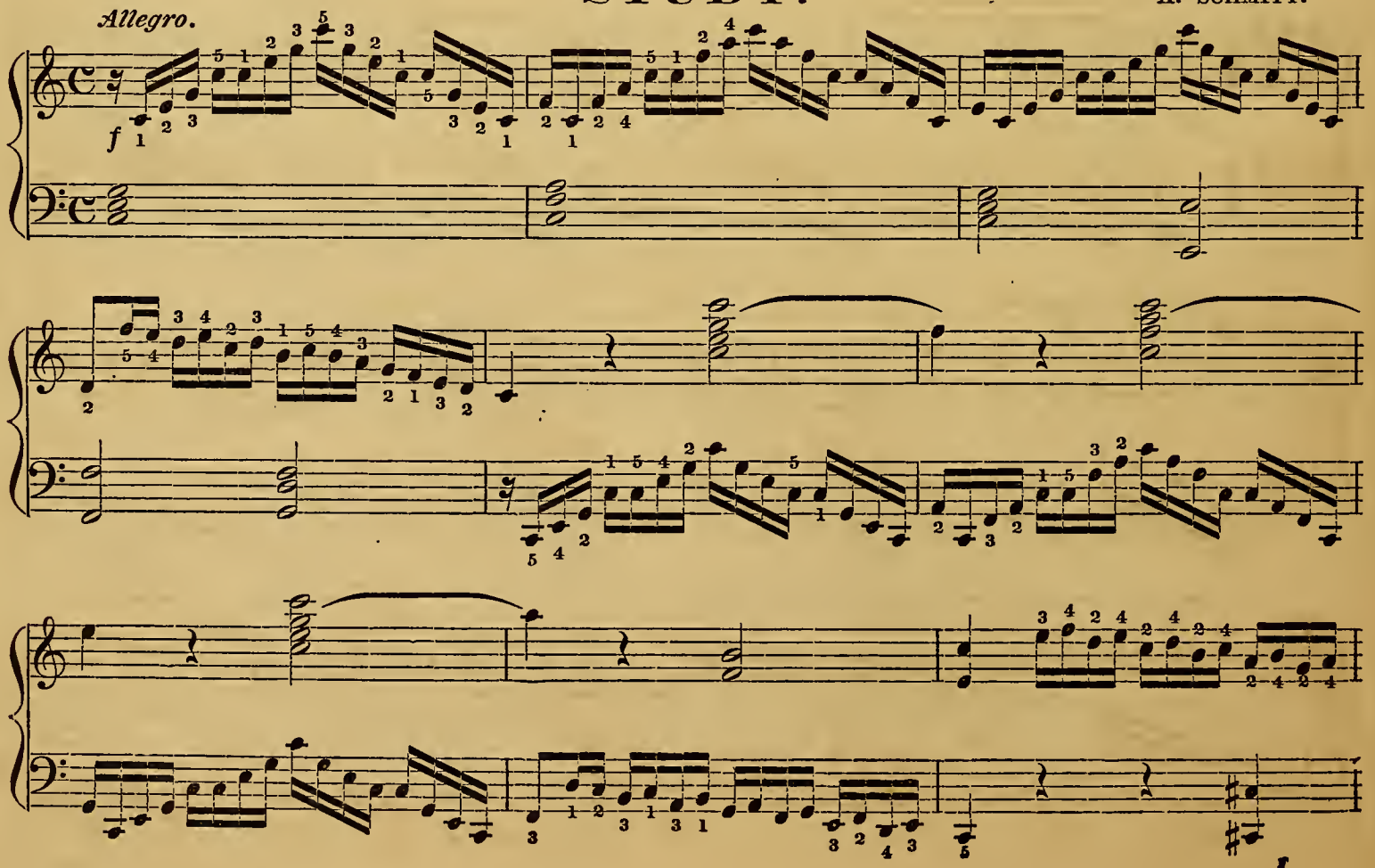


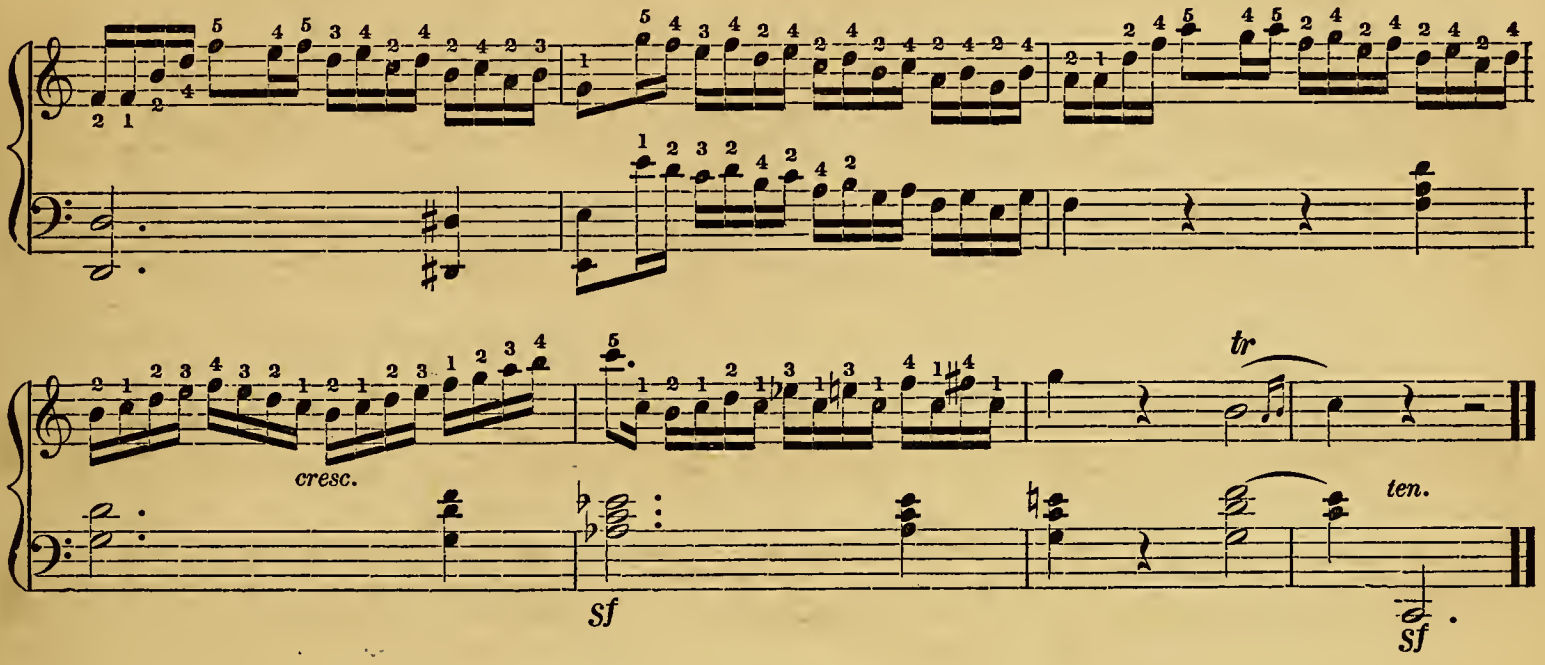


FIFTH LESSON.

STUDY.

A. SCHMITT.

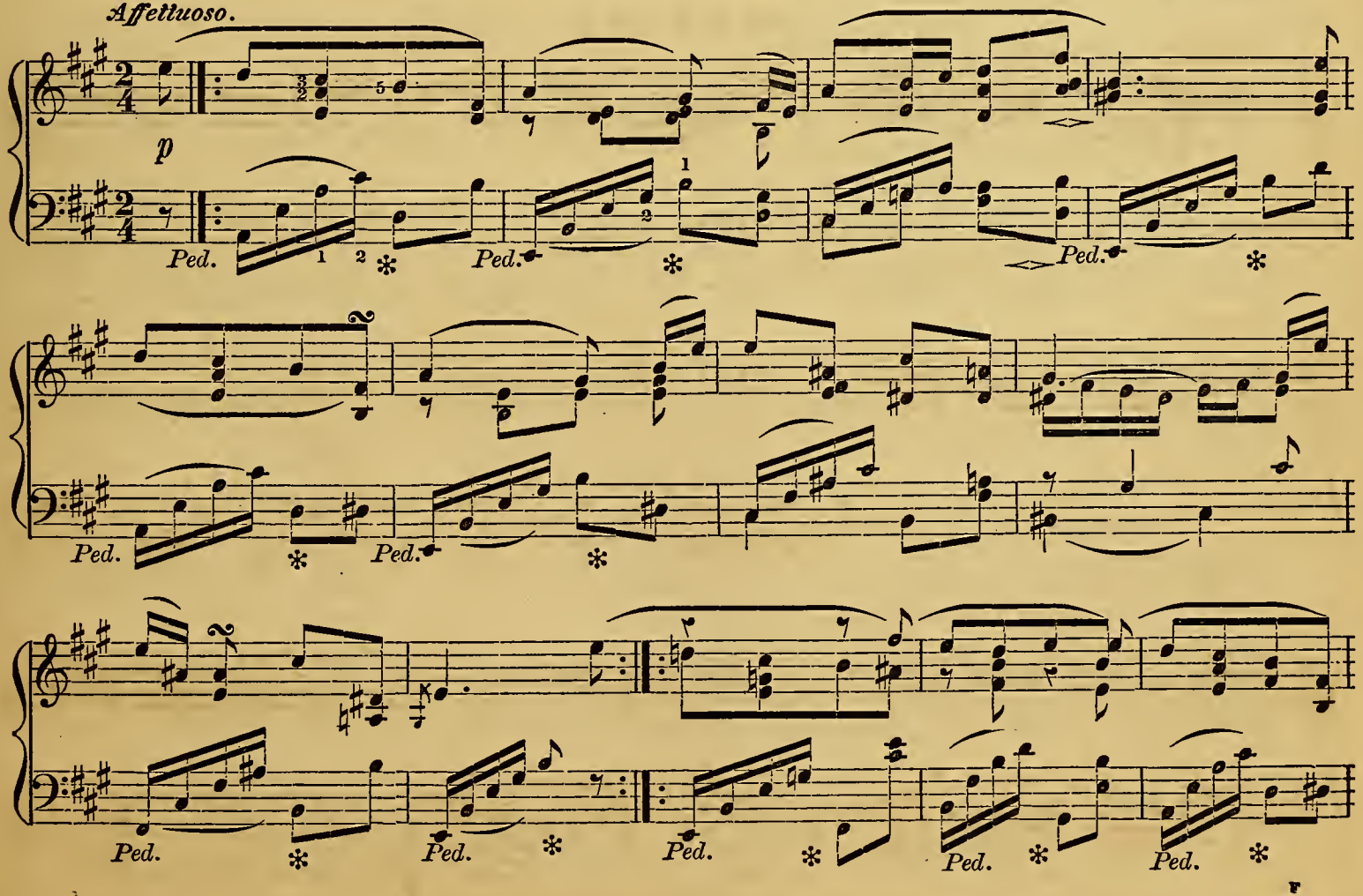


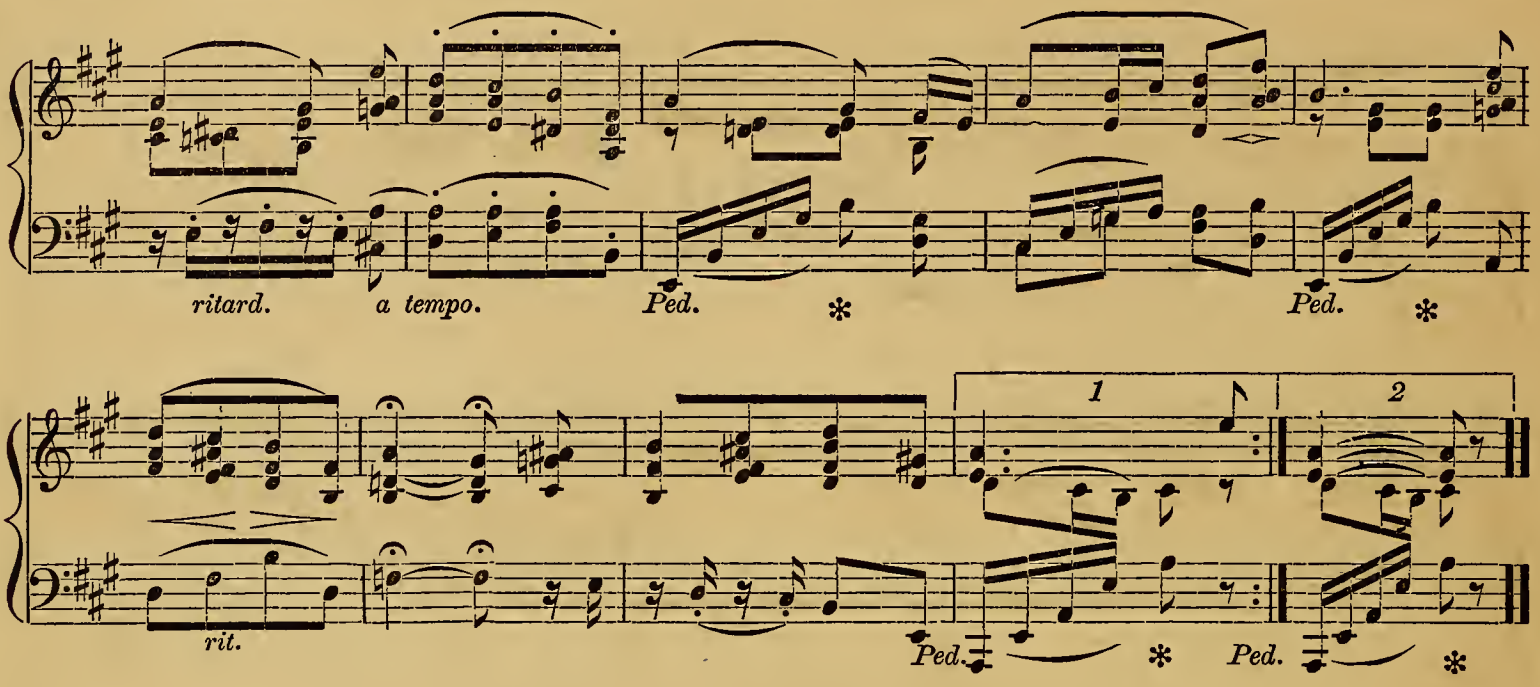


RECREATION.

RECOLLECTIONS.

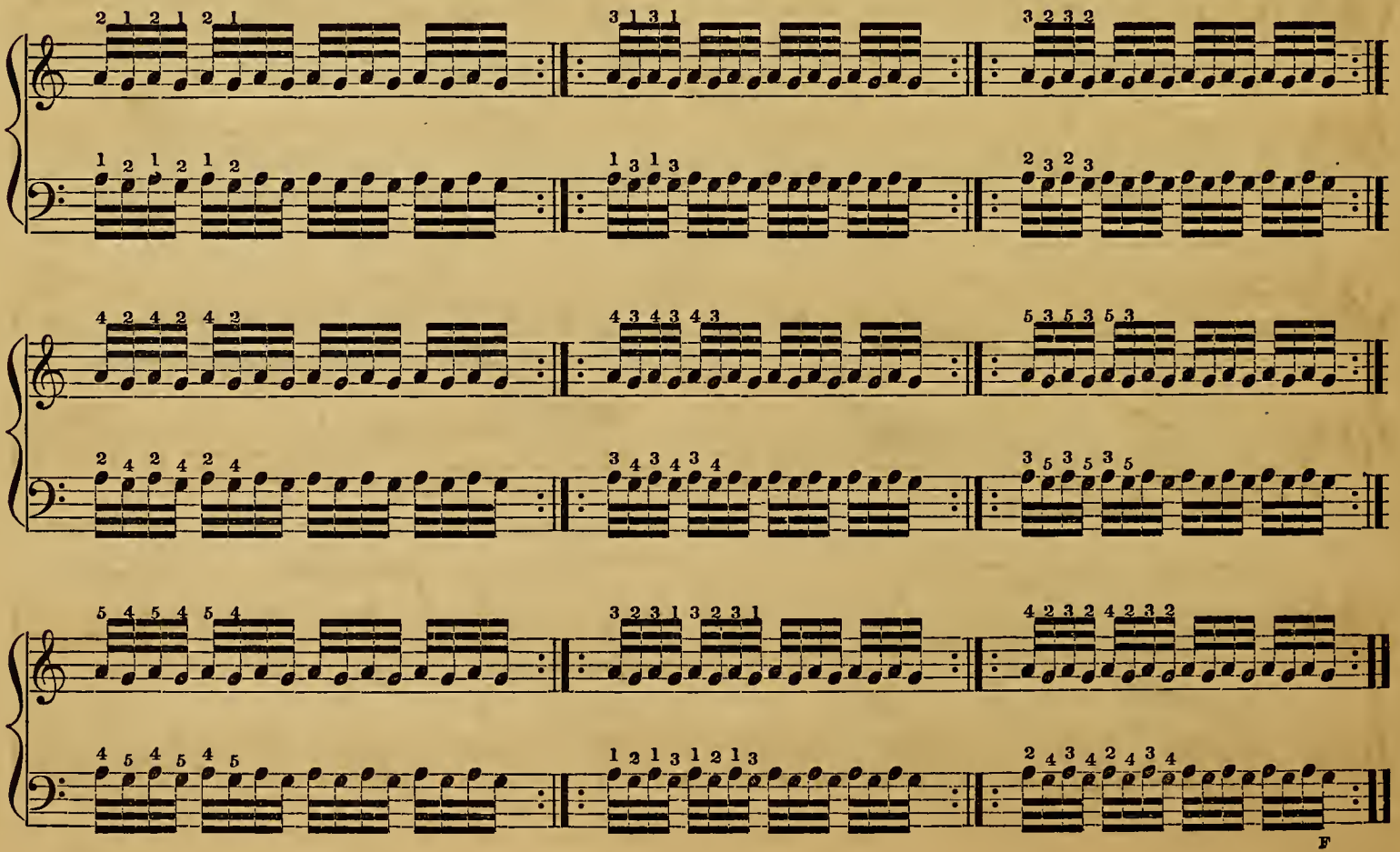
SCHUMANN.





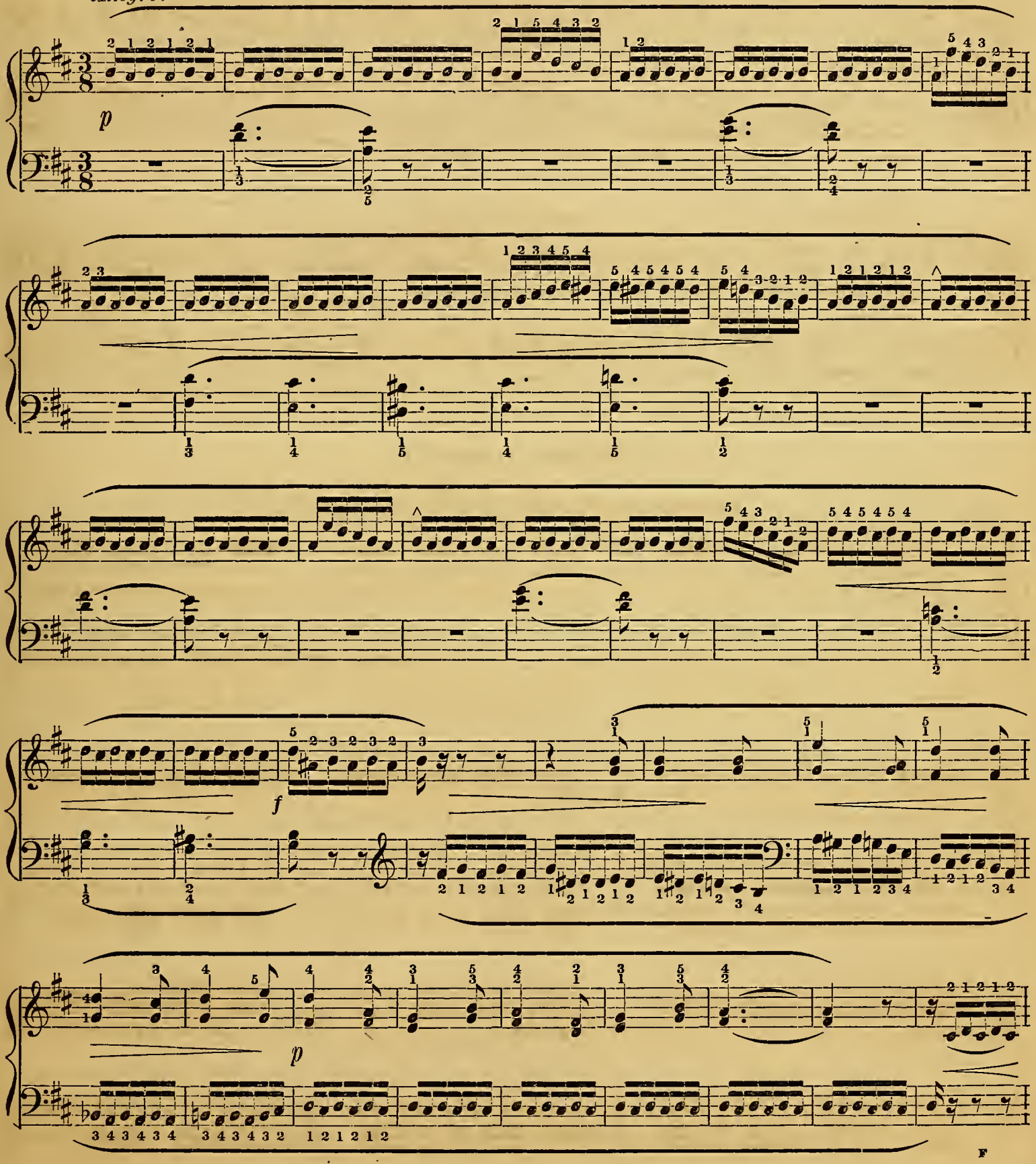
SIXTH LESSON.

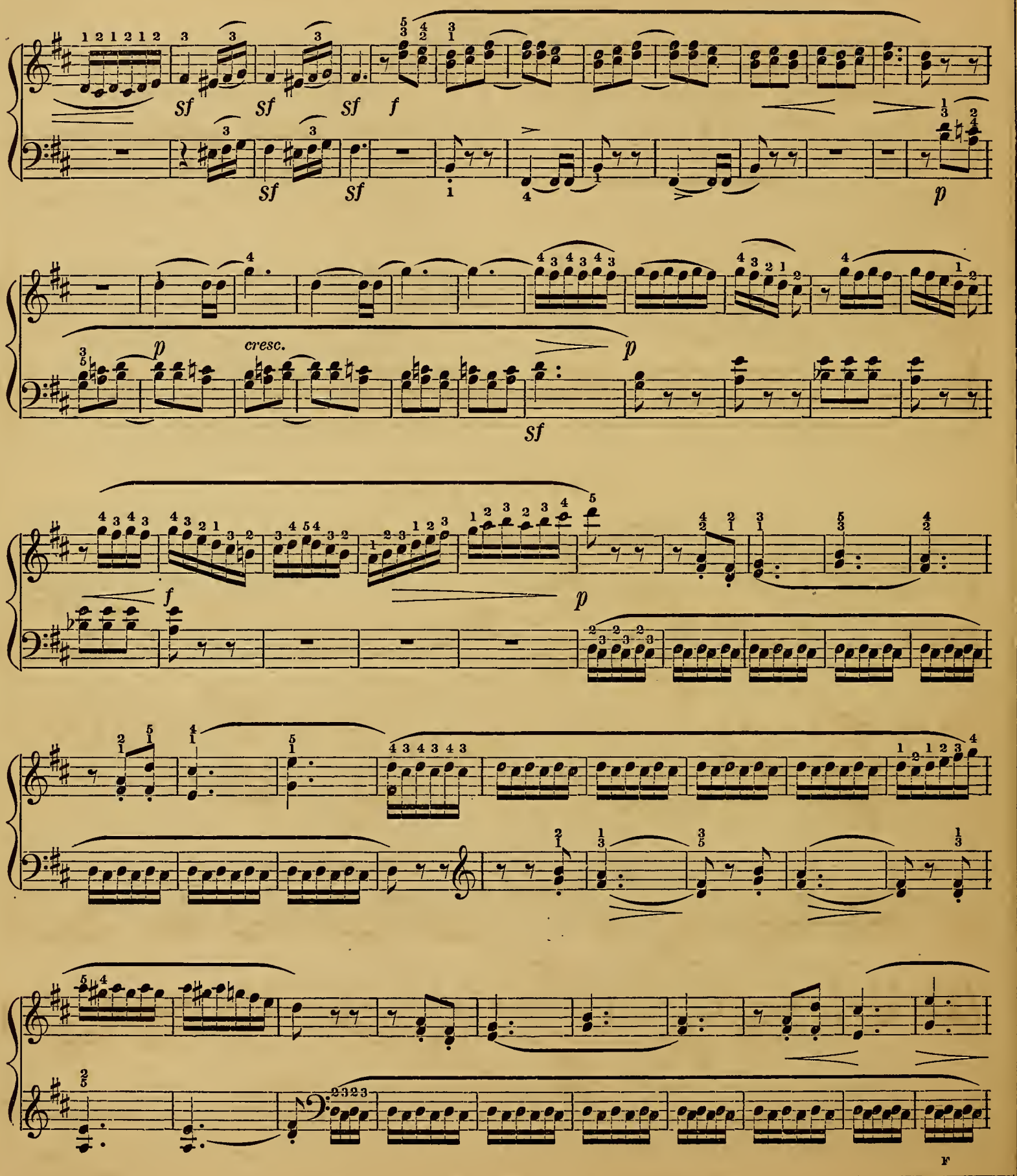
PREPARATORY STUDY OF THE TRILL.

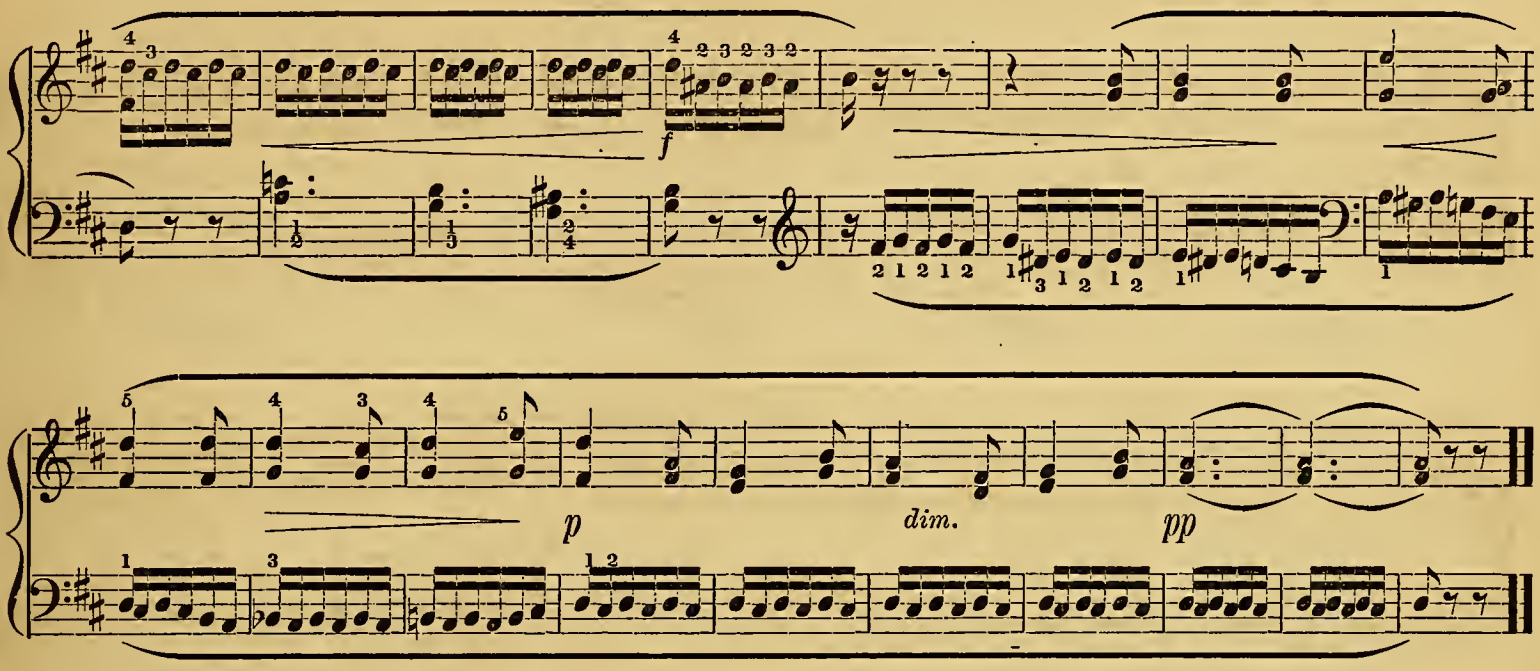


STUDY.

KRAUSE.

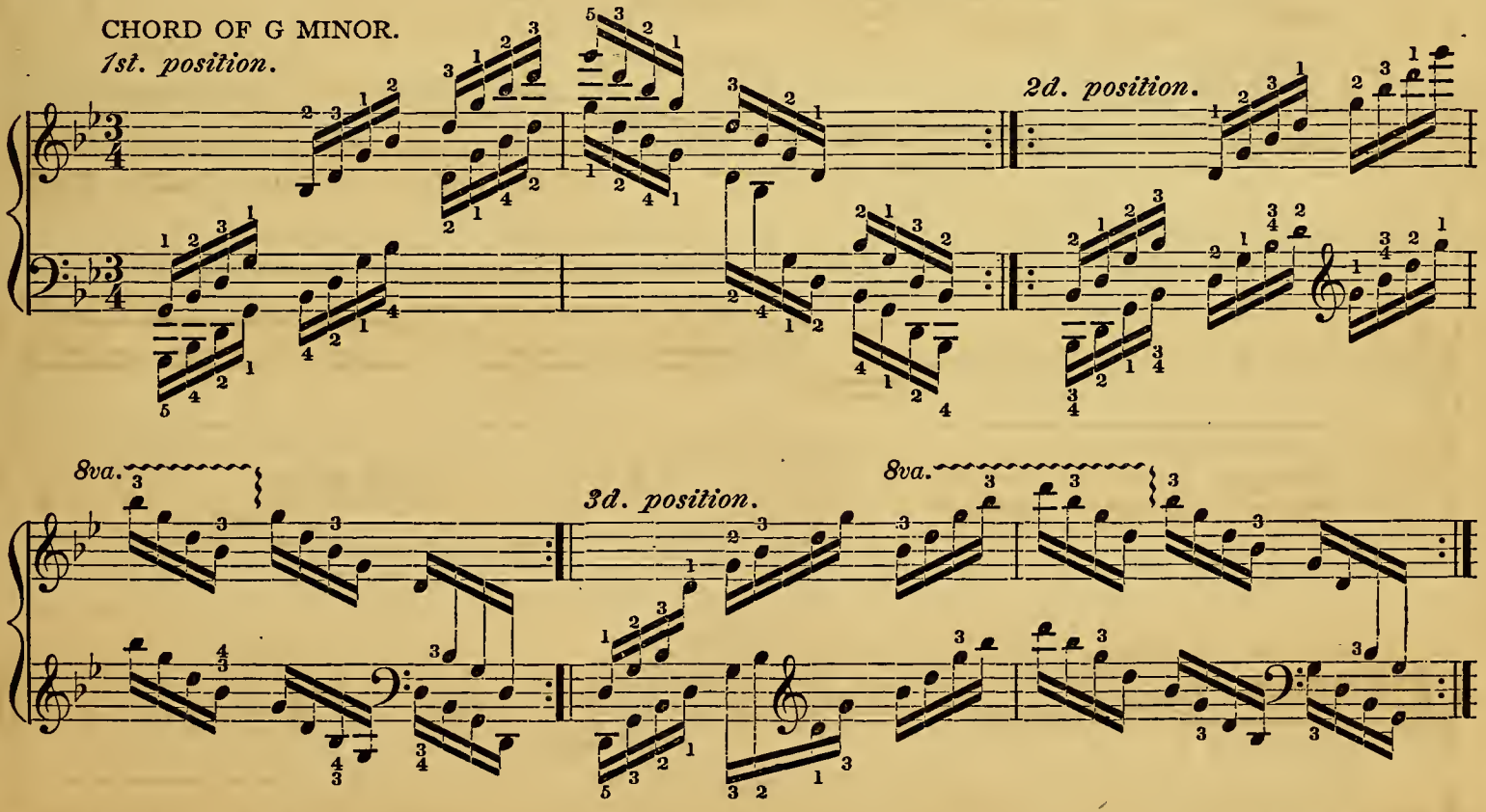



Sf Sf Sf f
Sf Sf
p
p cresc. p
Sf
f p

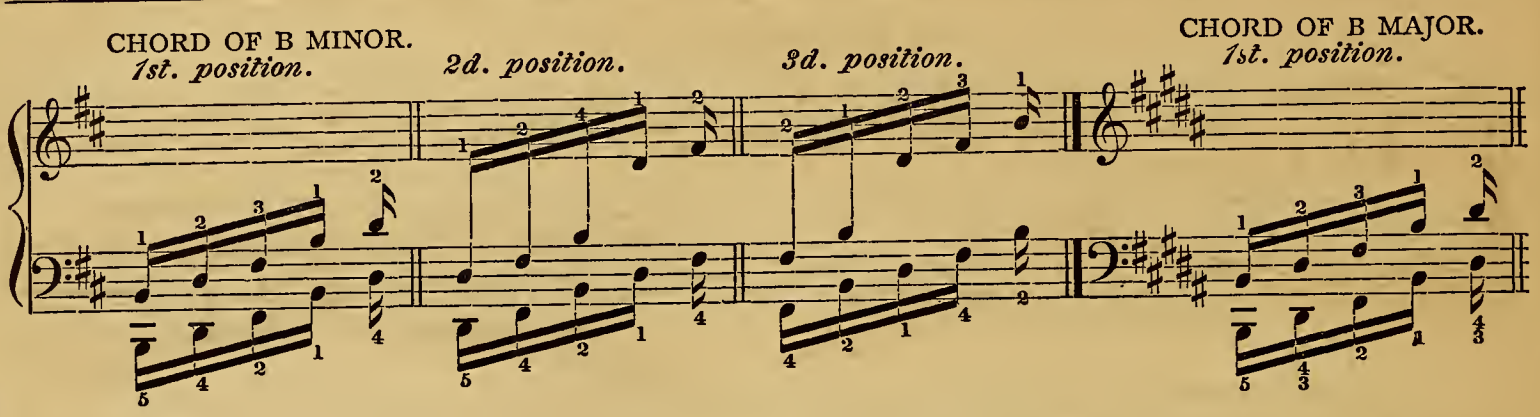


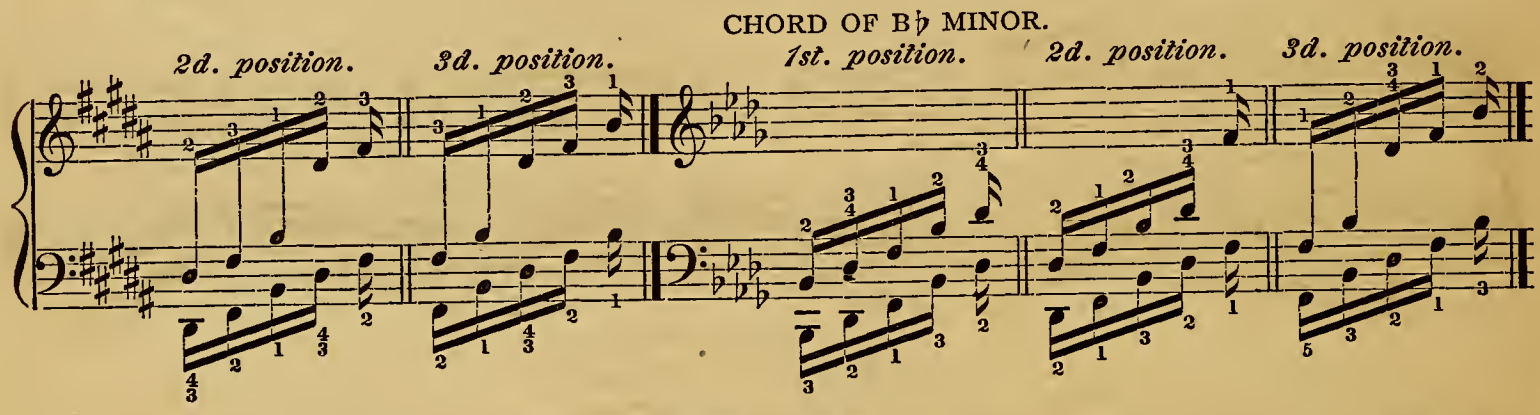
SEVENTH LESSON.

GRAND ARPEGGIOS, CONTINUED.



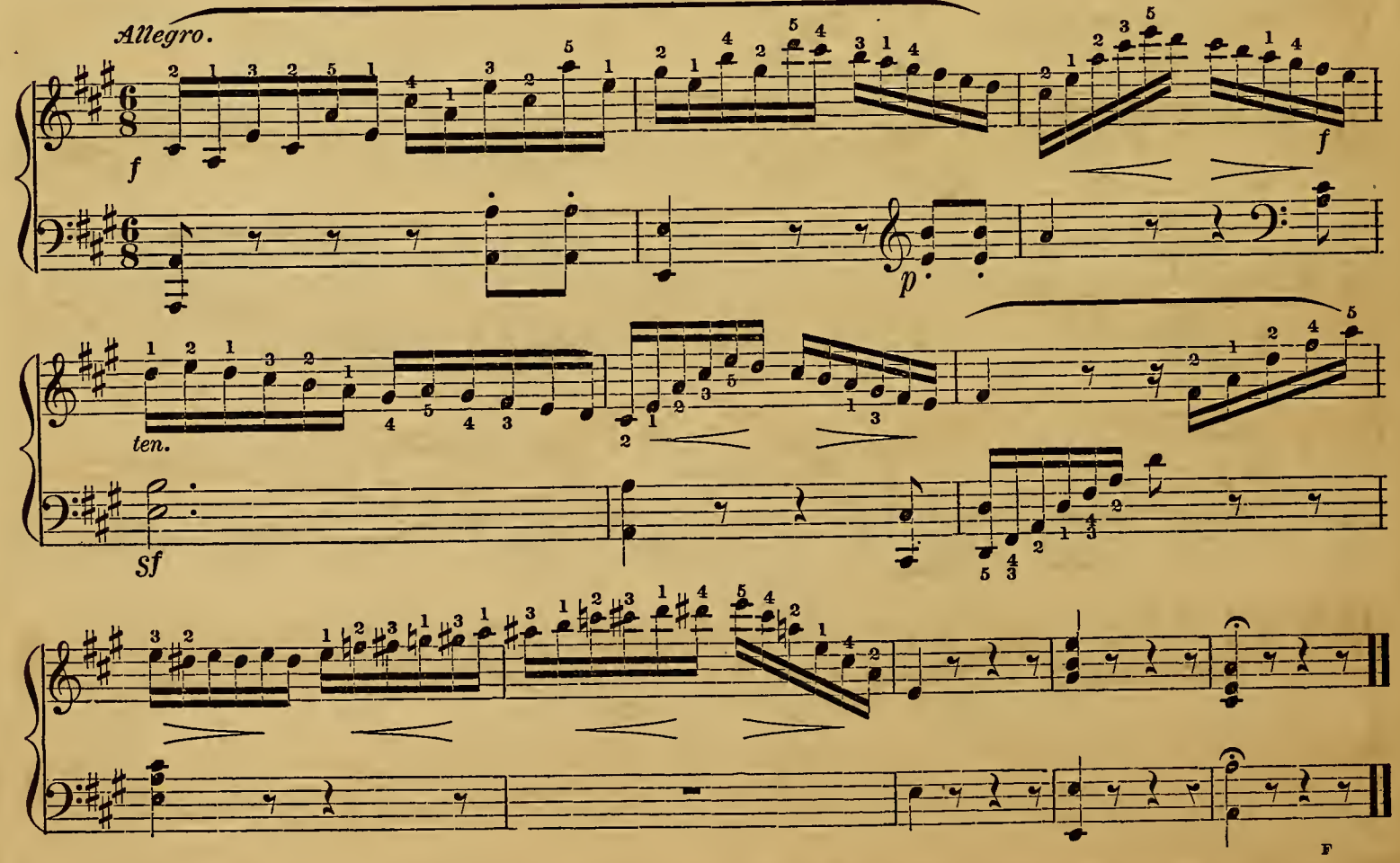
Remark.—The arpeggios of the three positions of the Chords of C and F Minor, are fingered like the Chord of G Minor.





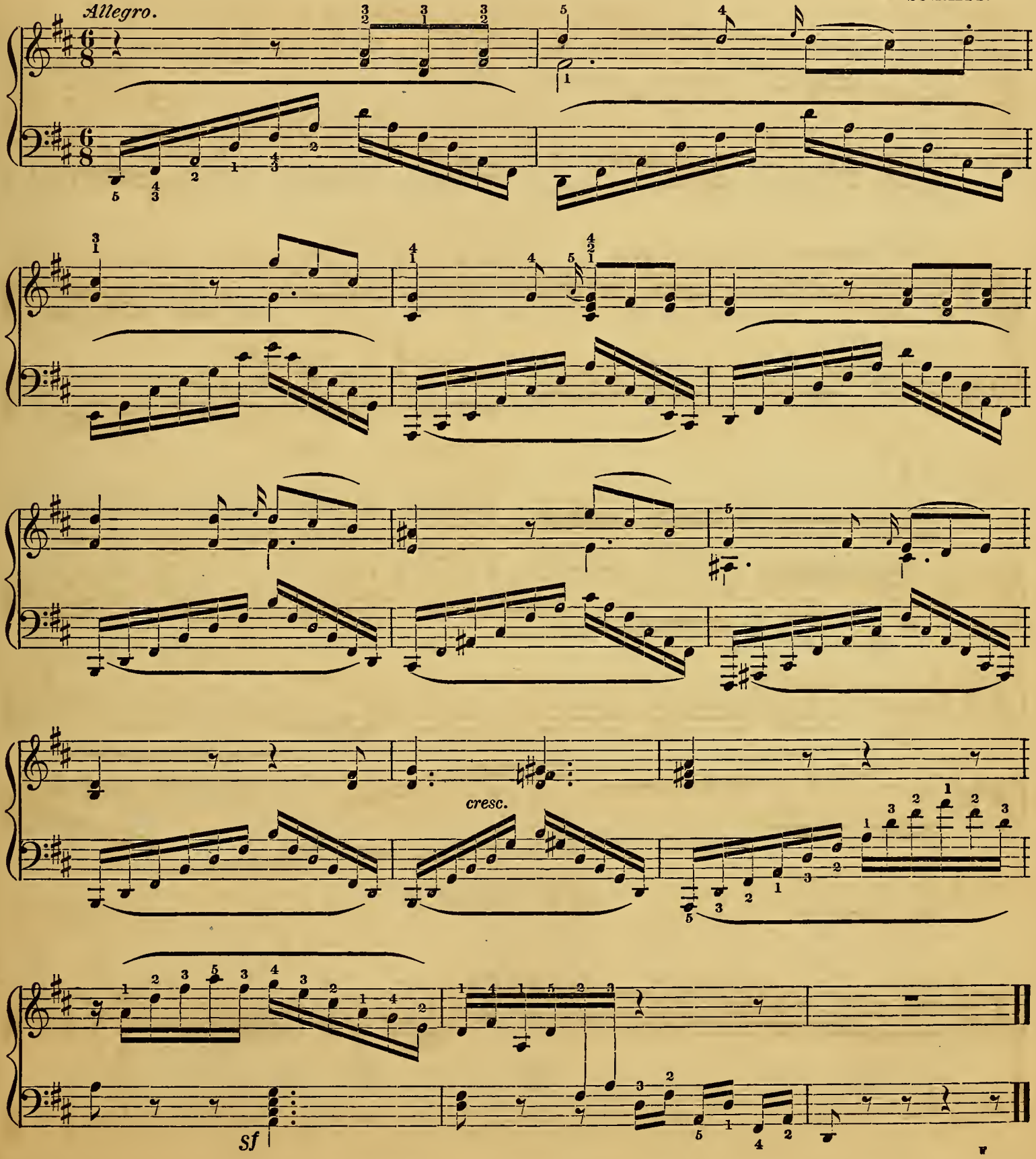
STUDY.

A. SCHMITT.



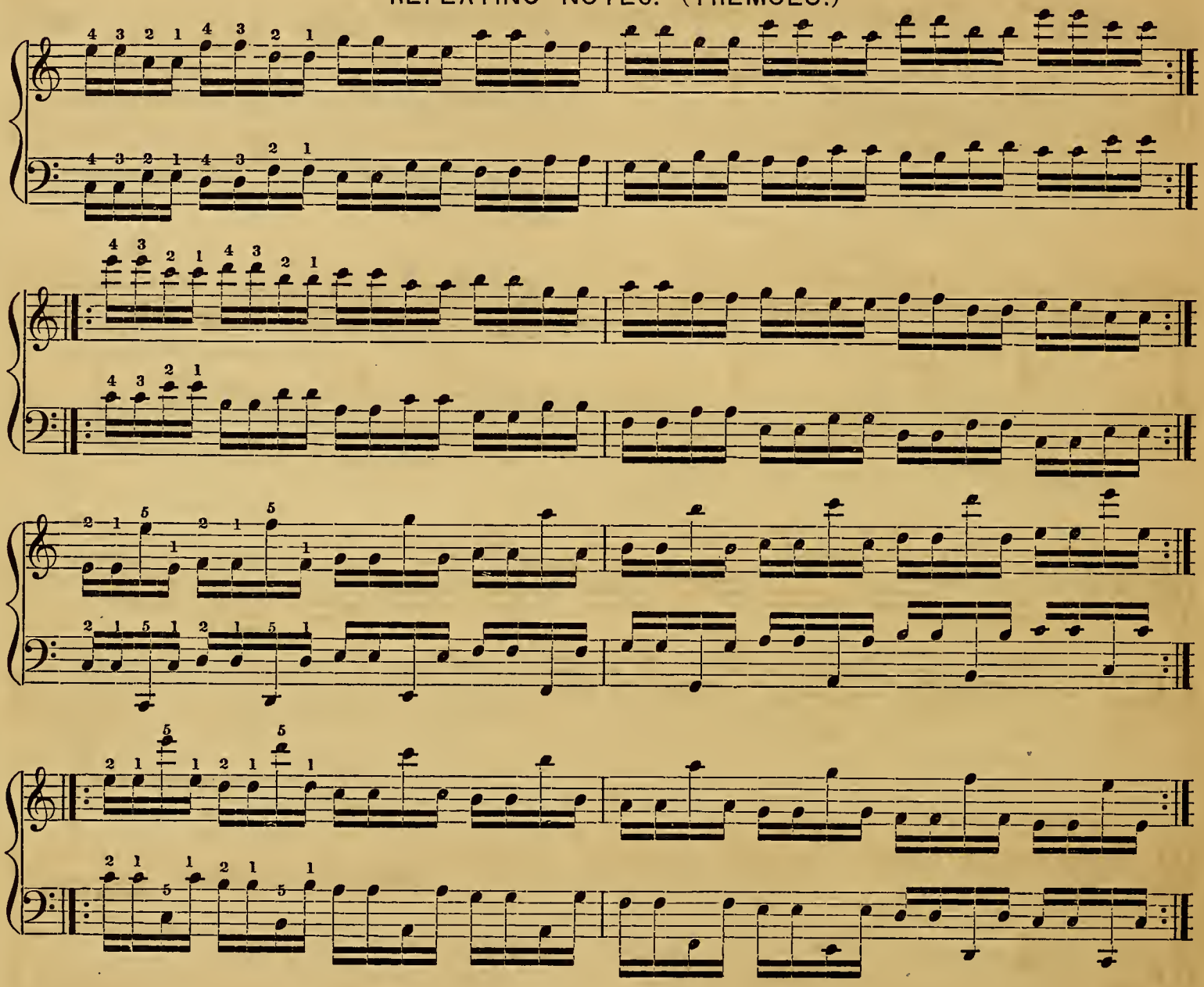
RECREATION.

A. SCHMITT.



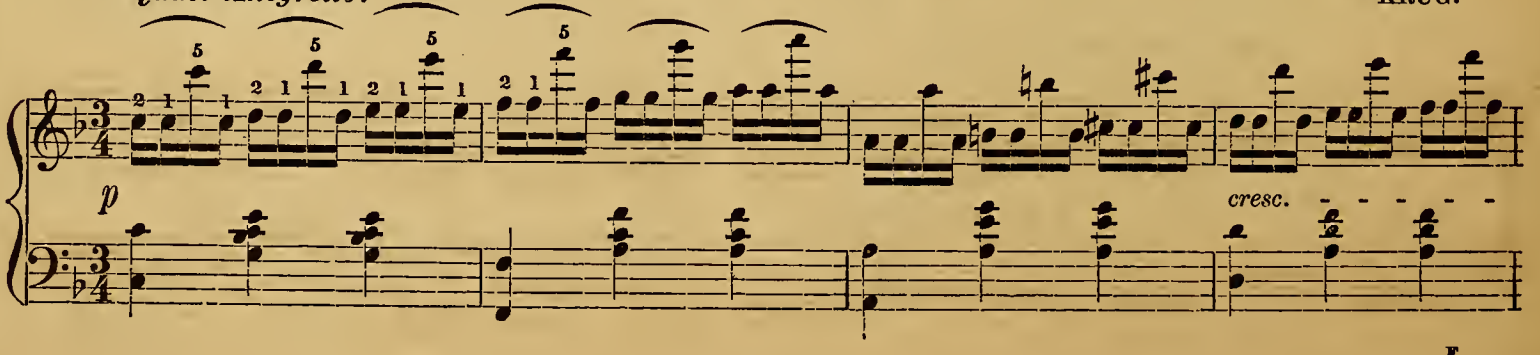
EIGHTH LESSON.

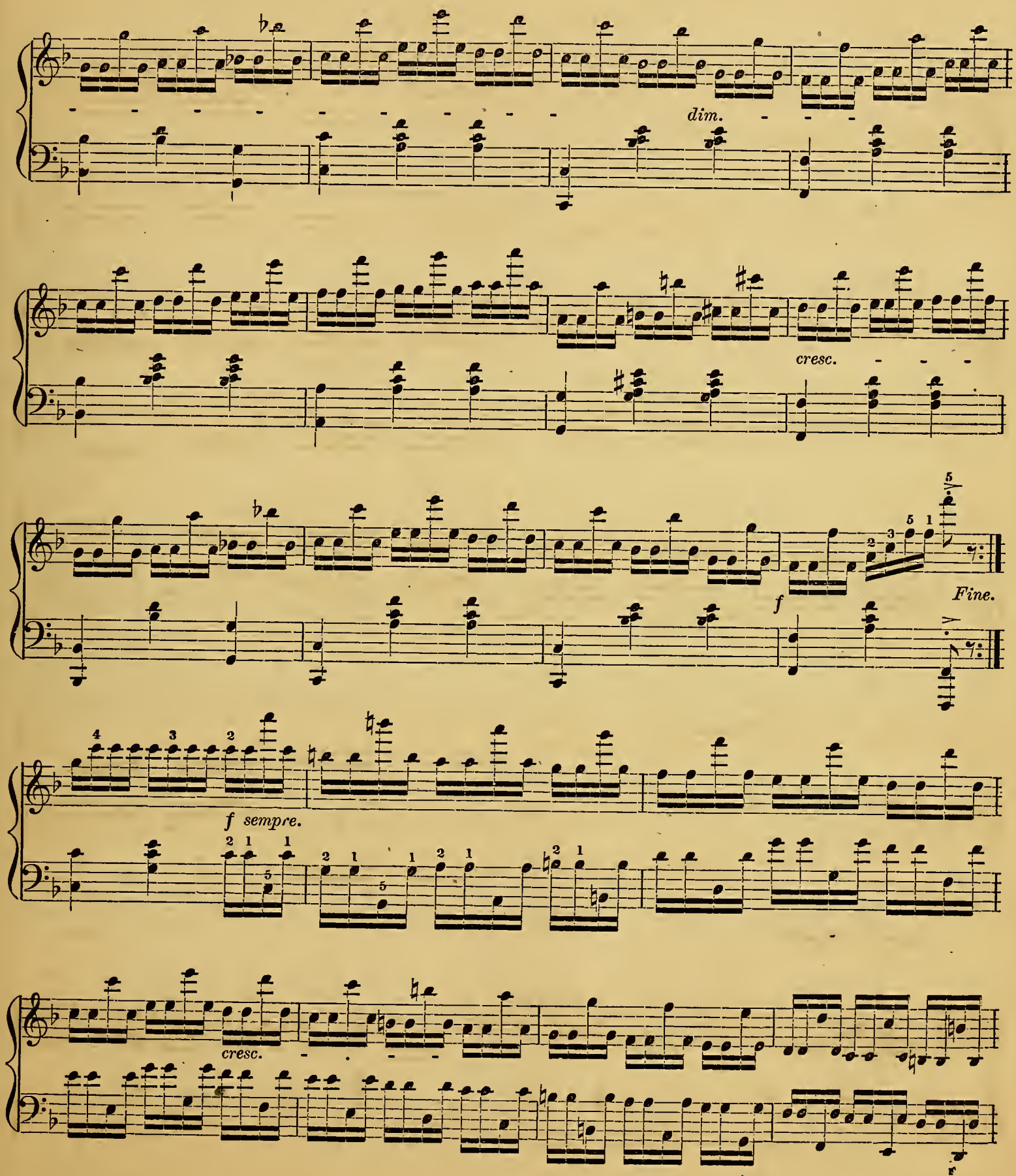
REPEATING NOTES. (TREMOLO.)

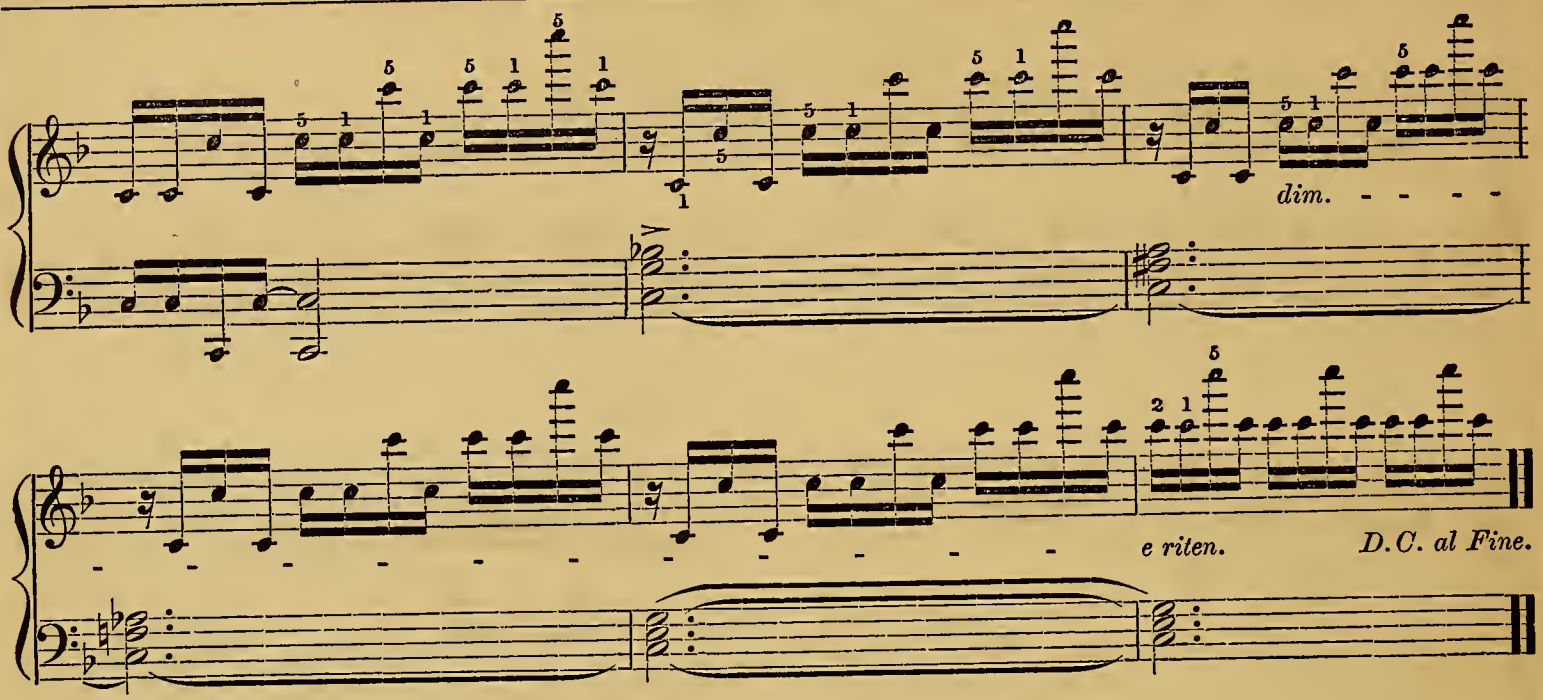


STUDY.

Quasi Allegretto. KRUG.

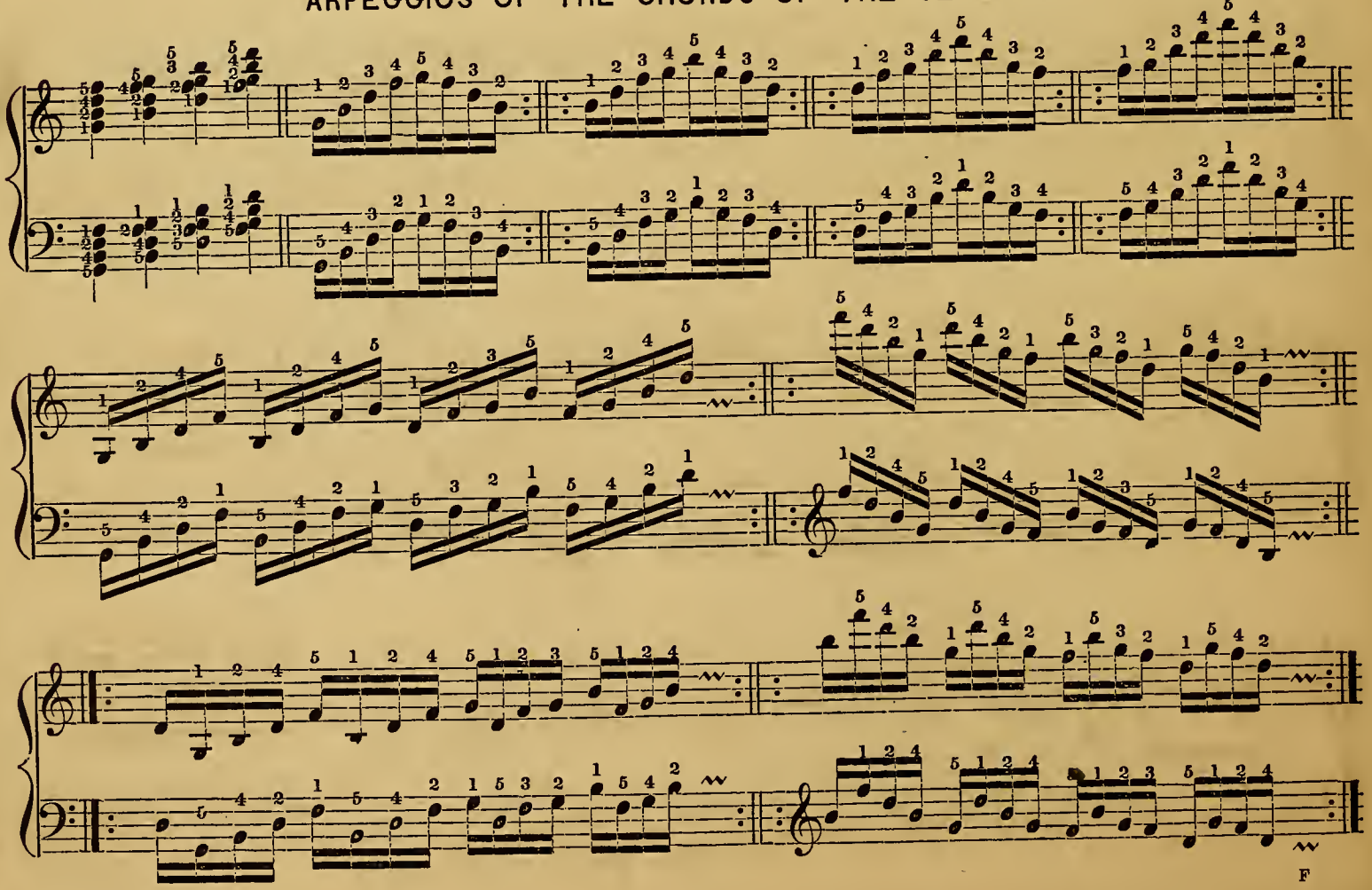


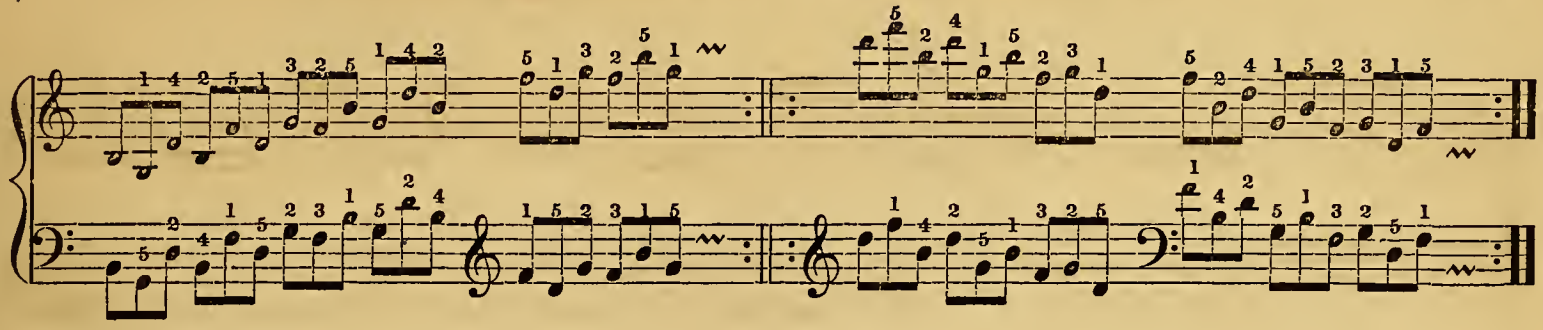

dim.
cresc.
Fine.
f
f sempre.
cresc.



NINTH LESSON.

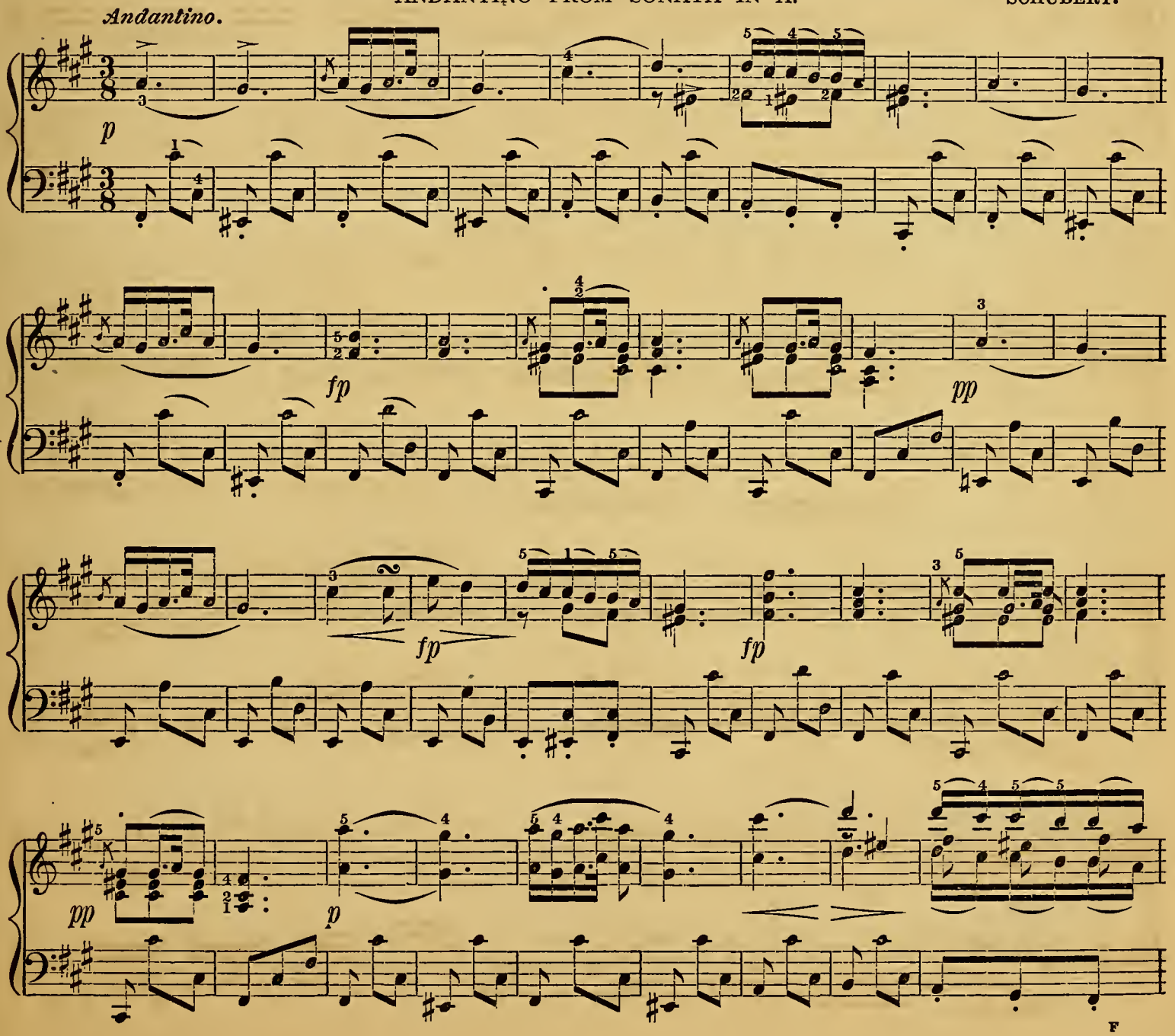
ARPEGGIOS OF THE CHORDS OF THE SEVENTH.

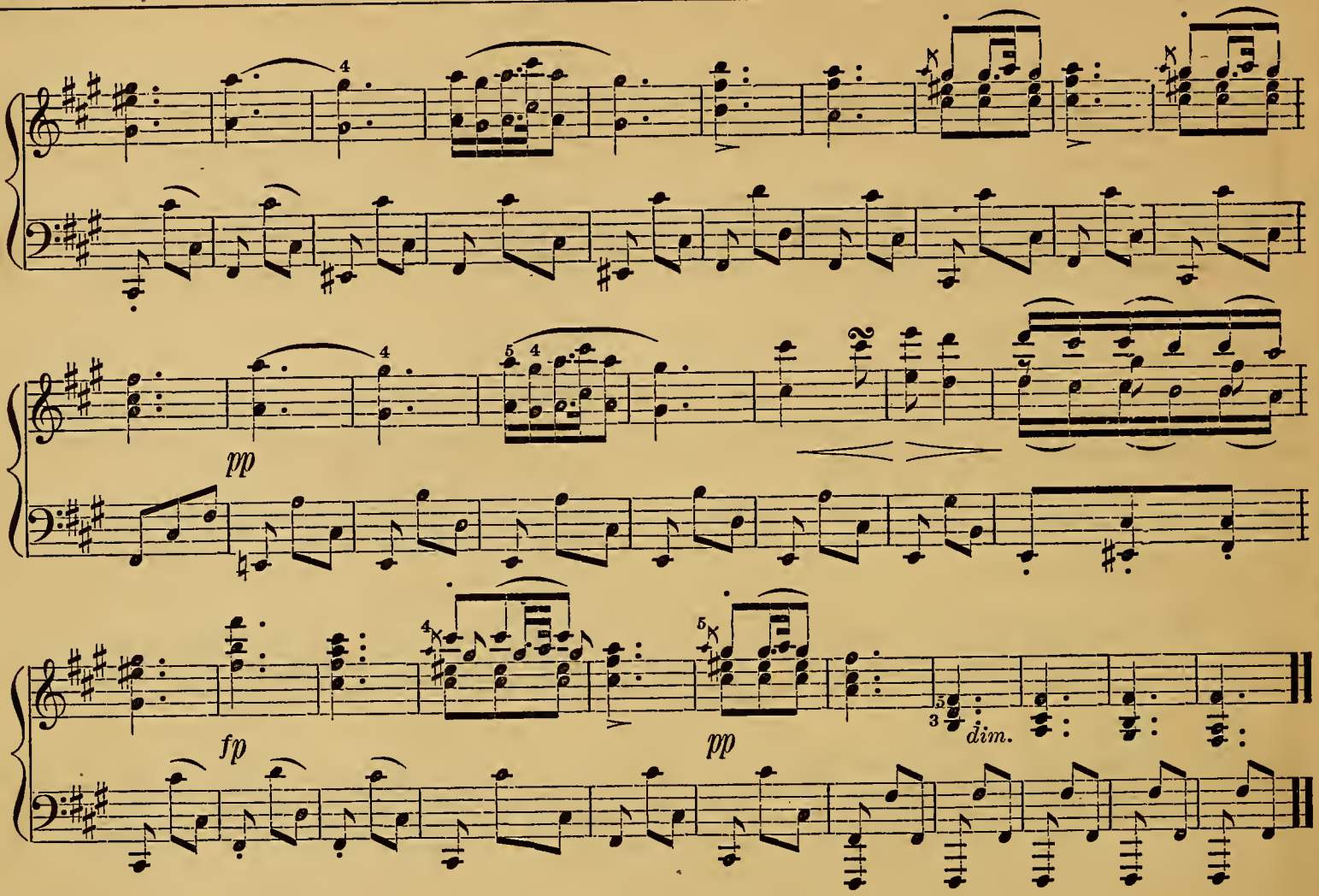




RECREATION.

ANDANTINO FROM SONATA IN A. SCHUBERT.

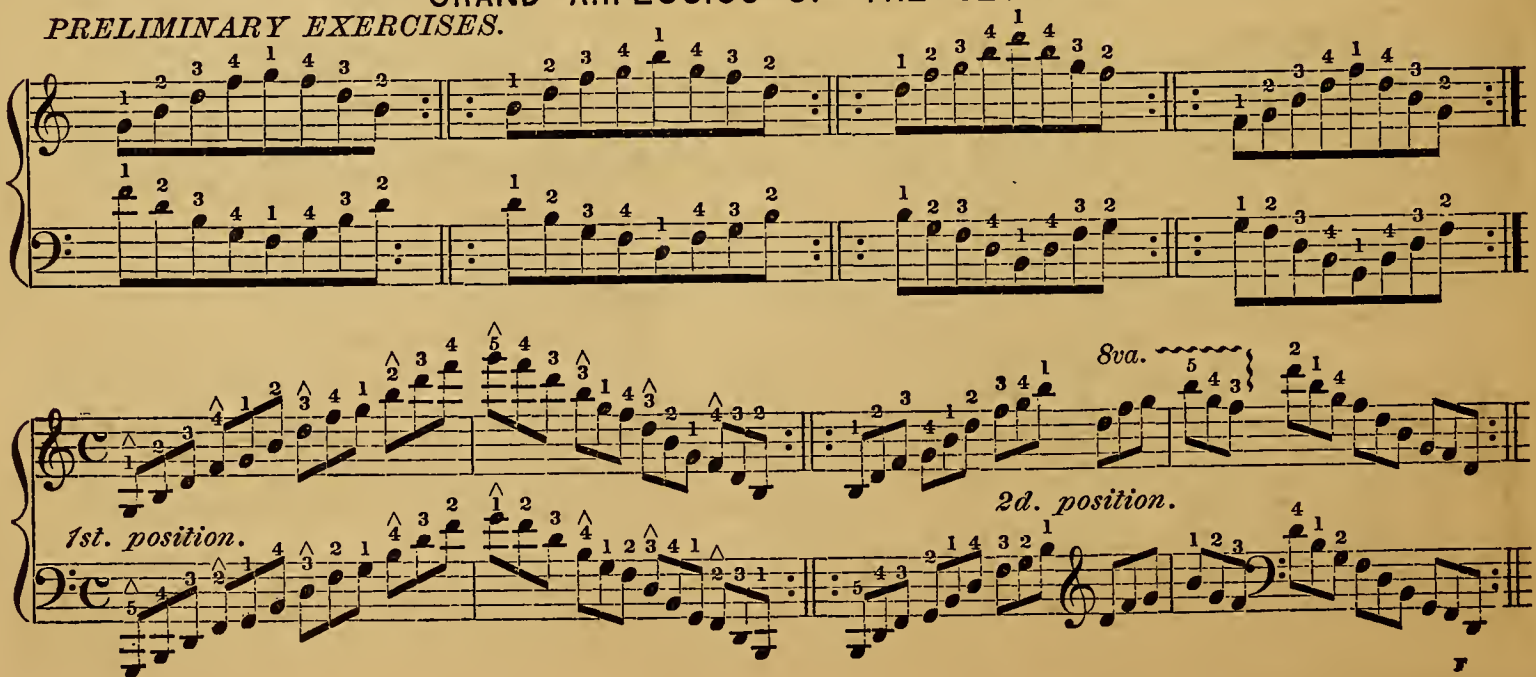


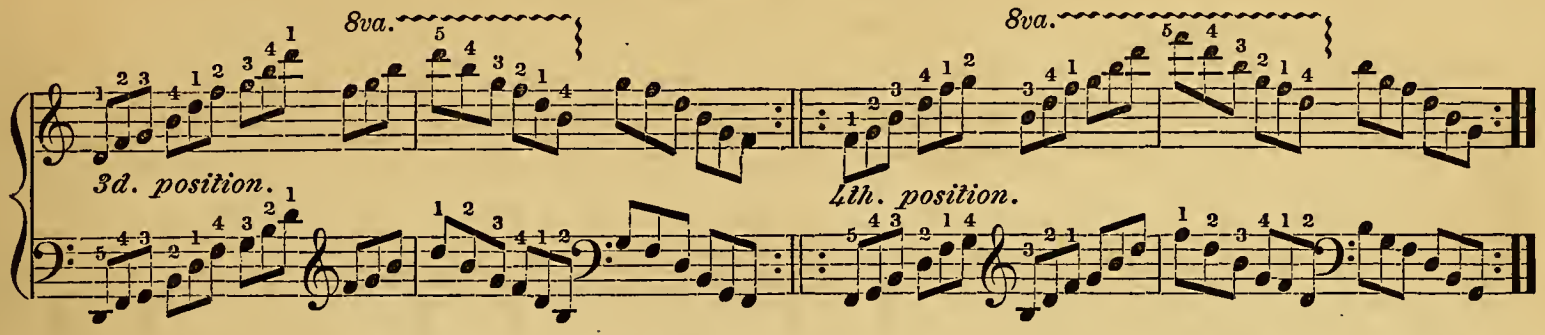


TENTH LESSON.

GRAND ARPEGGIOS OF THE SEVENTH.

PRELIMINARY EXERCISES.



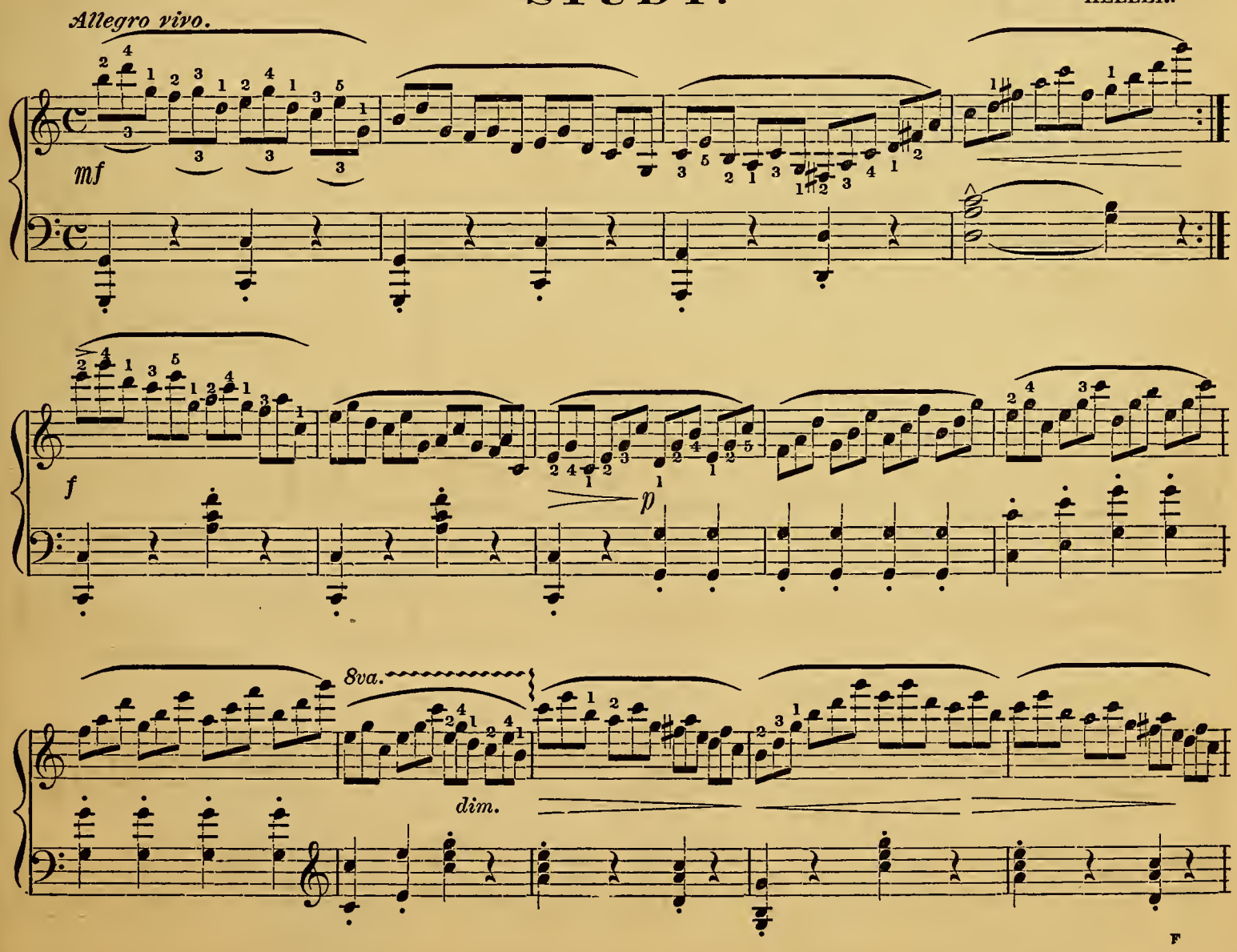


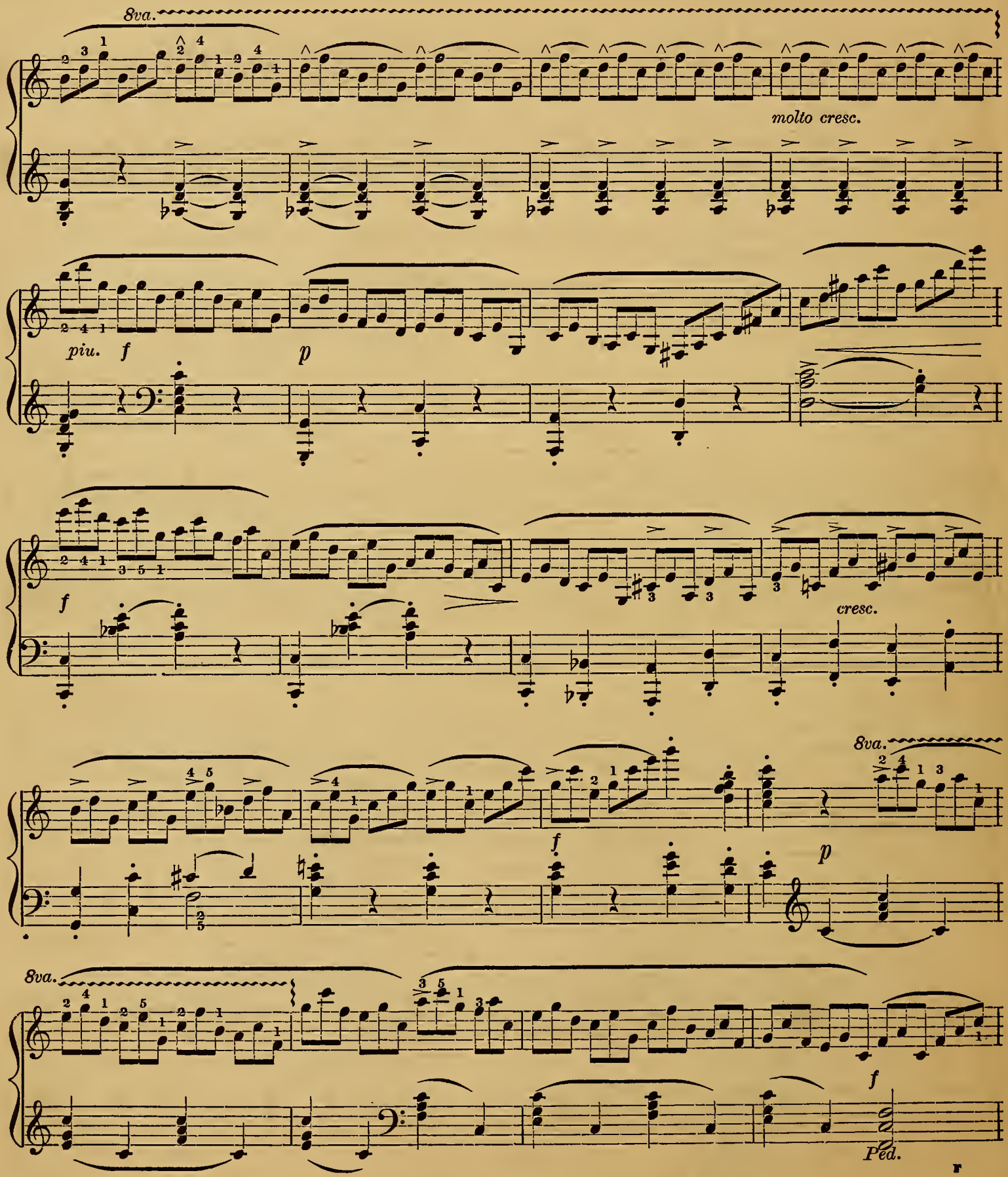
The pupil should practise all the chords of the dominant seventh. The preceding examples give the fingering for all others, observing this rule:—

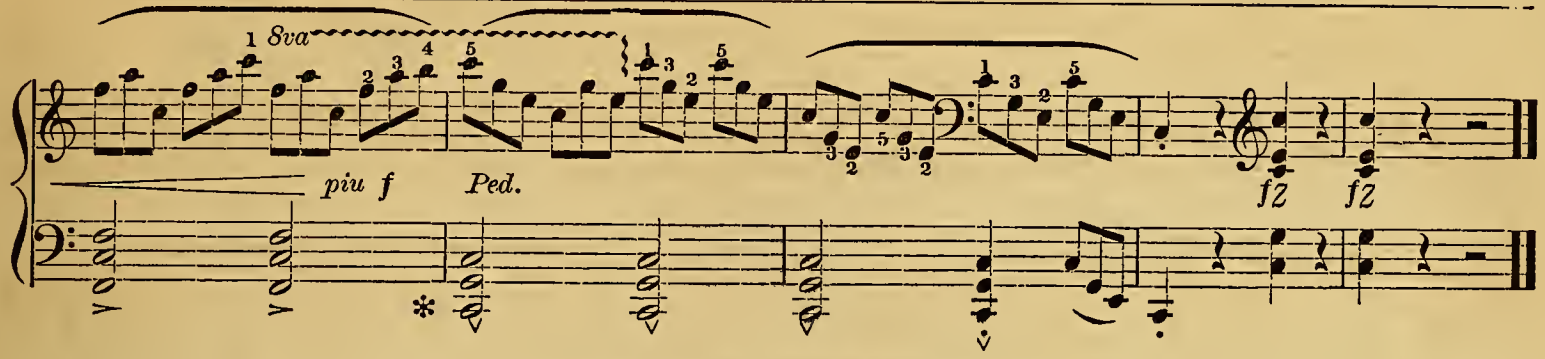
Commence with the second finger of the right hand in ascending, and the left hand in descending, if the position begin on a black key, the first finger being placed upon the next following white key, and the position commencing on the white key, determines the fingering for the rest of the passage.

STUDY.

HELLER.



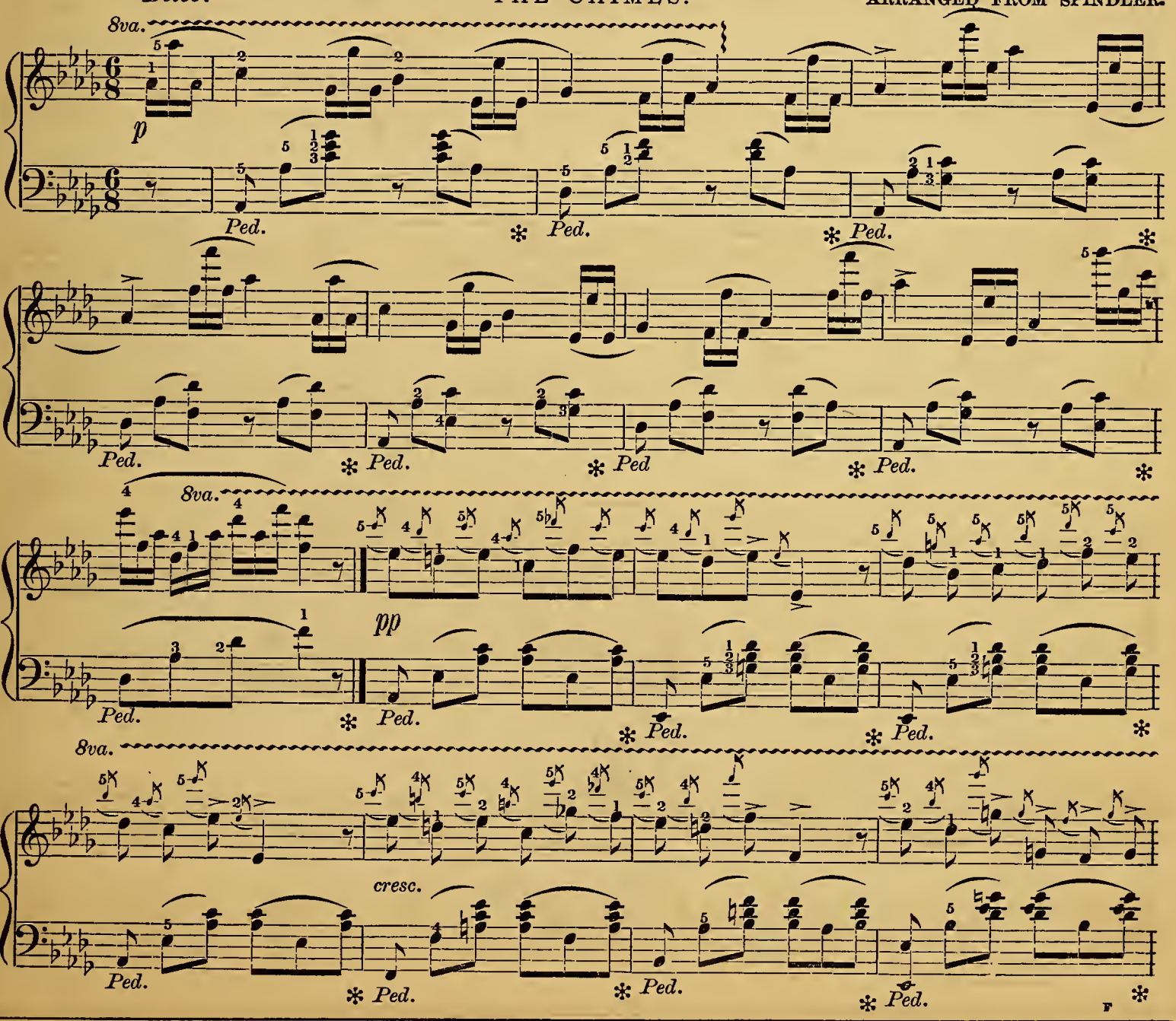

8va.
molto cresc.
piu. f
p
f
cresc.
8va.
f
p
8va.
f
Ped.

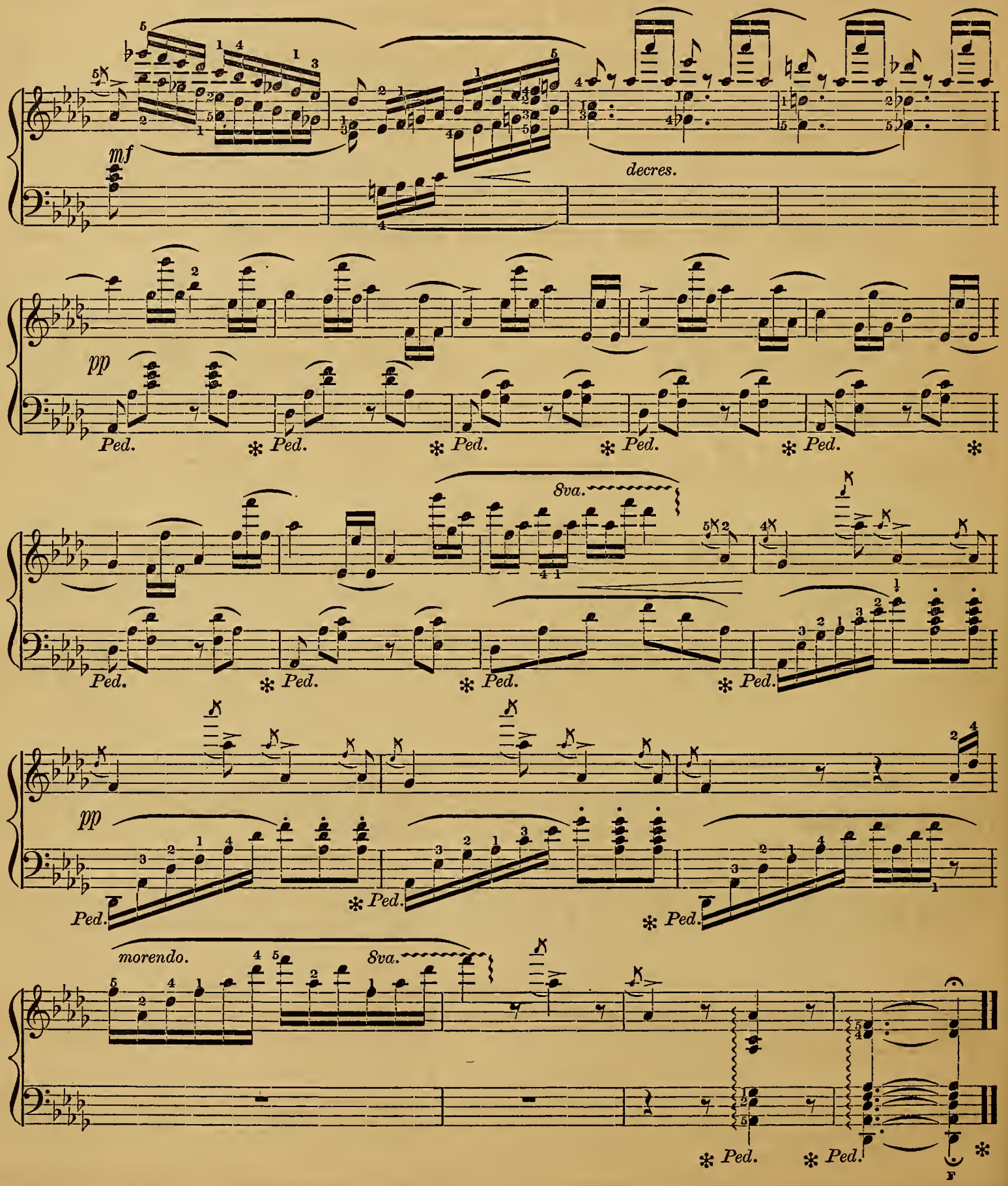


ELEVENTH LESSON.

RECREATION.

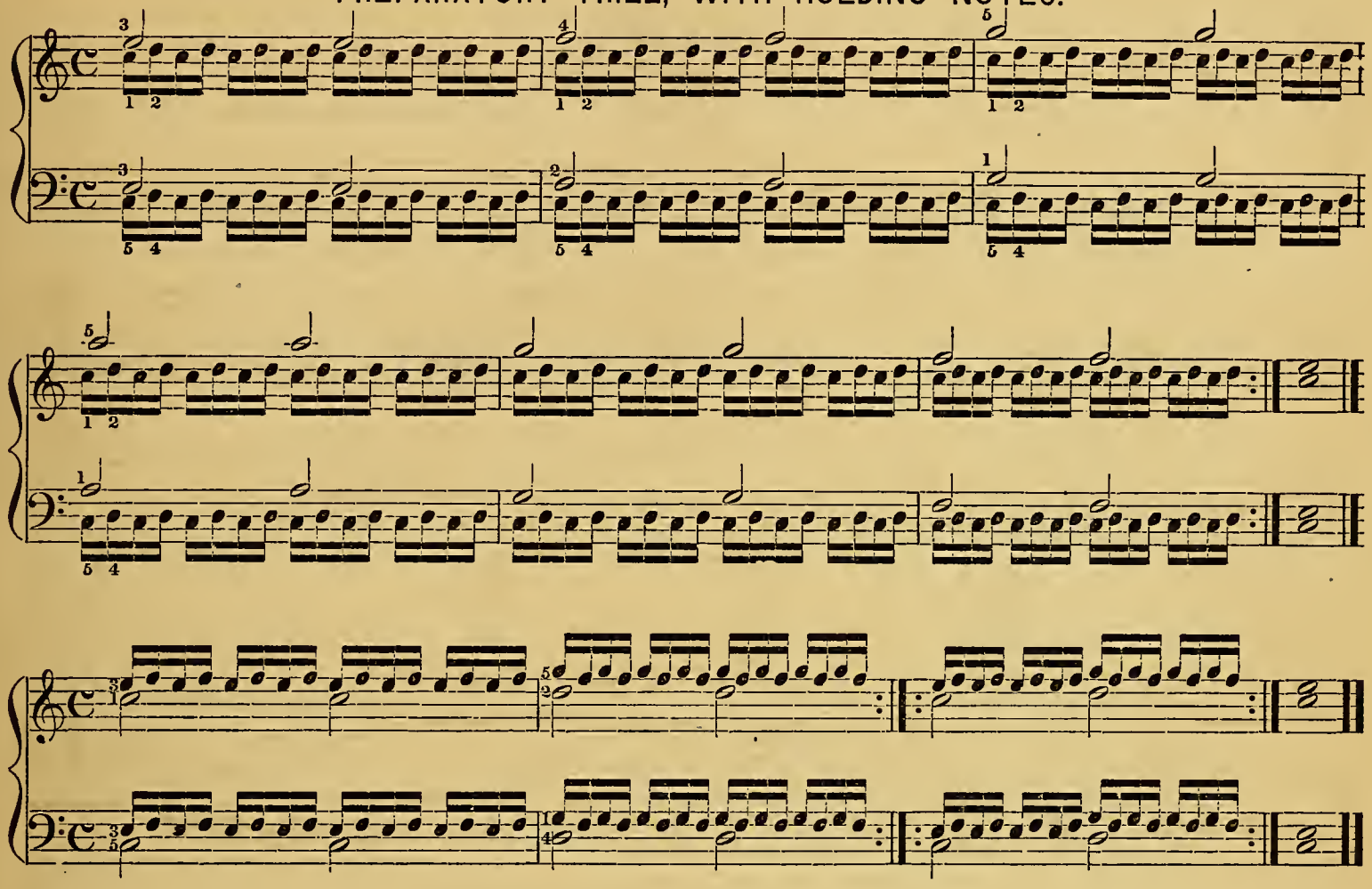
Dolce. THE CHIMES. ARRANGED FROM SPINDLER.




mf
decres.
pp
Ped.
8va.
pp
morendo.
8va.
F

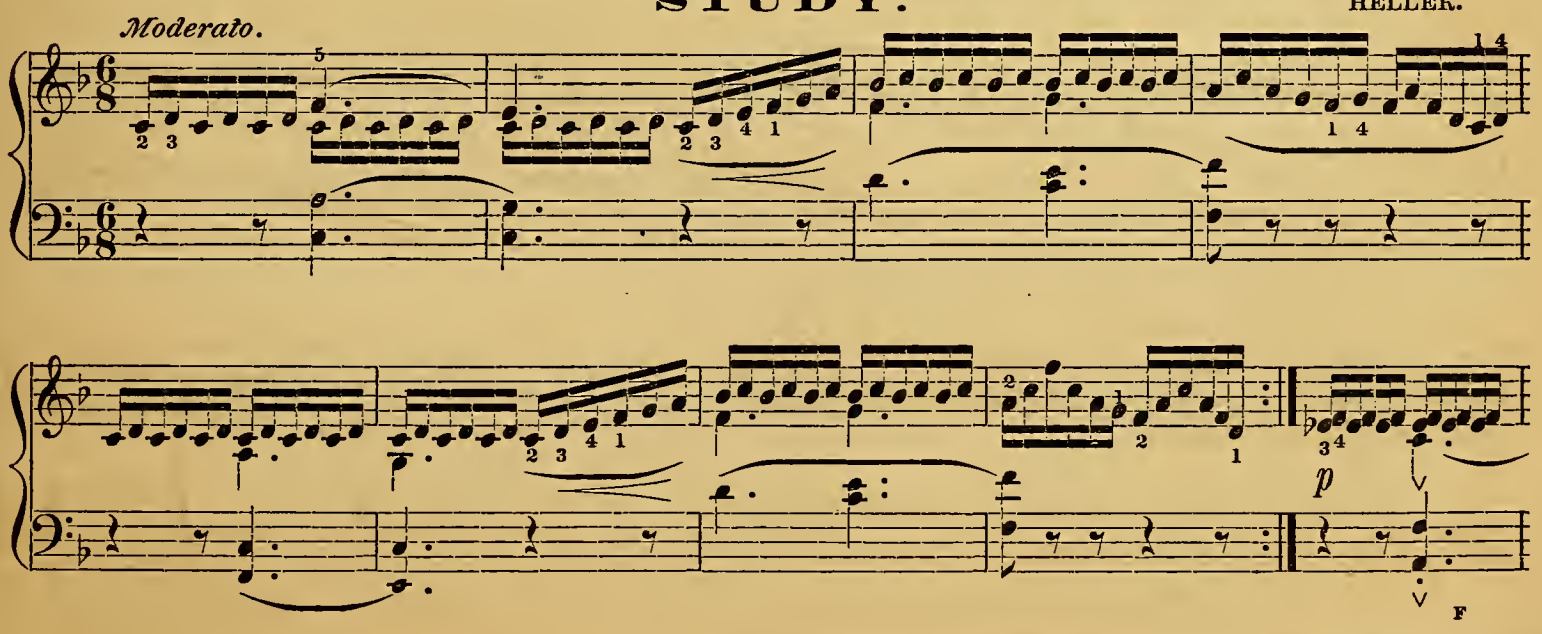
TWELFTH LESSON.

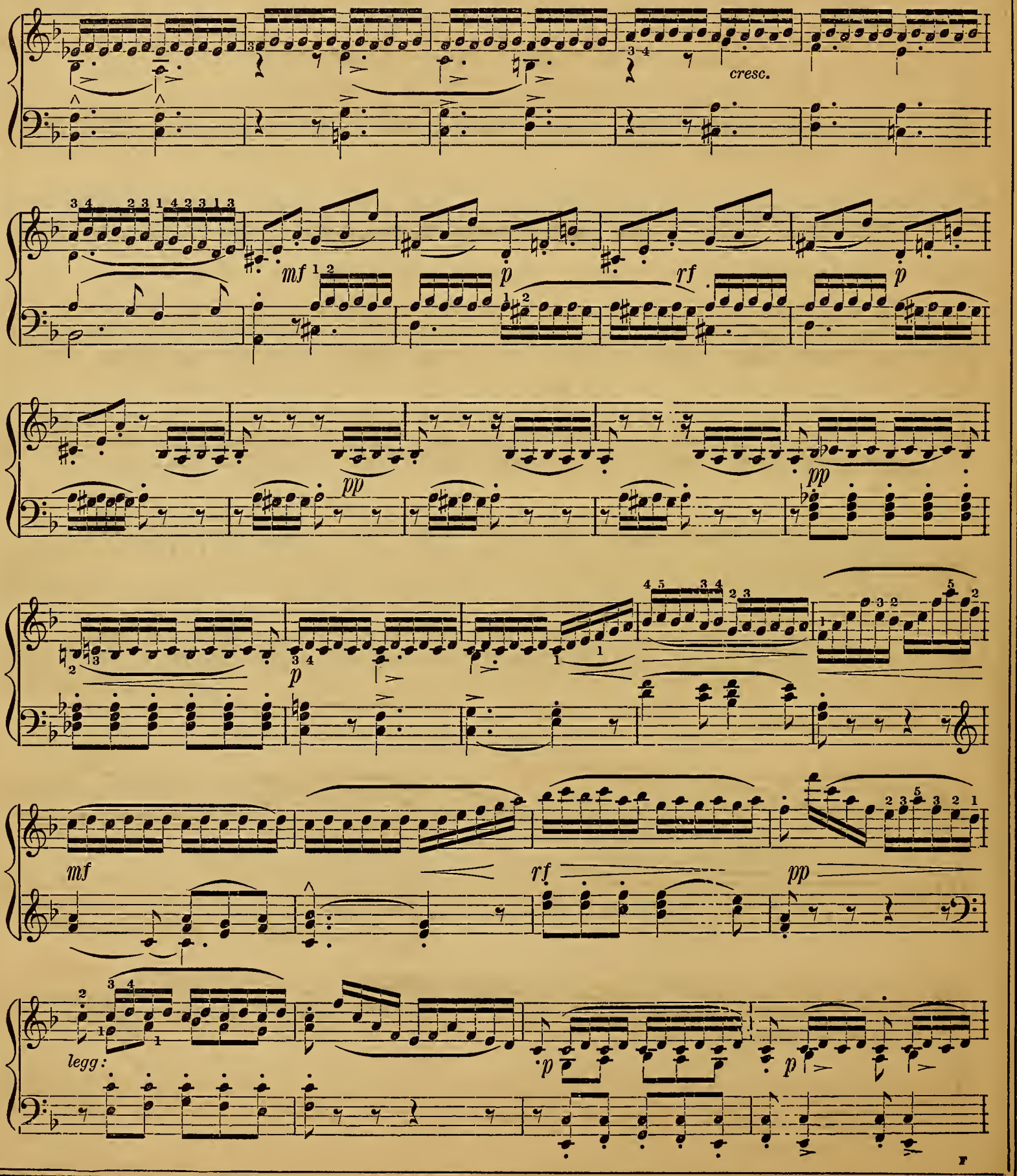
PREPARATORY TRILL, WITH HOLDING NOTES.

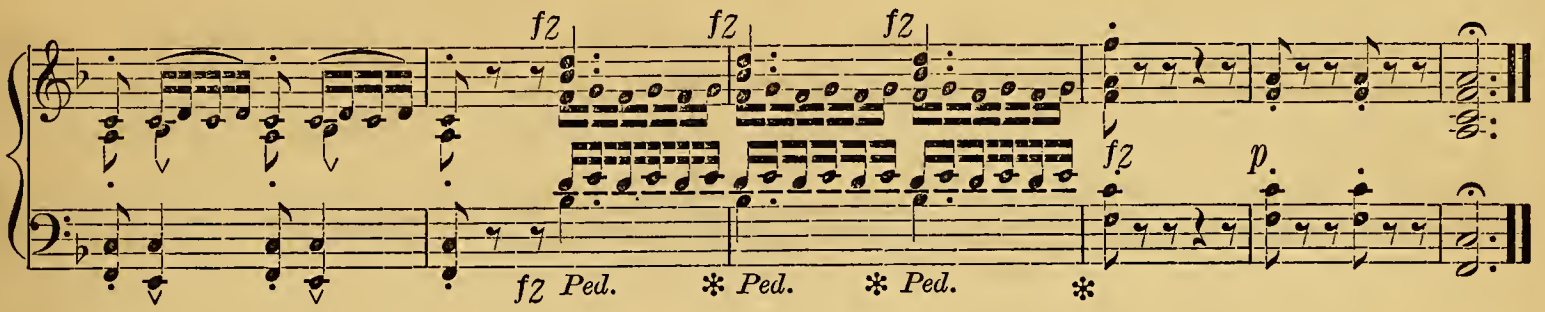


STUDY.

HELLER.



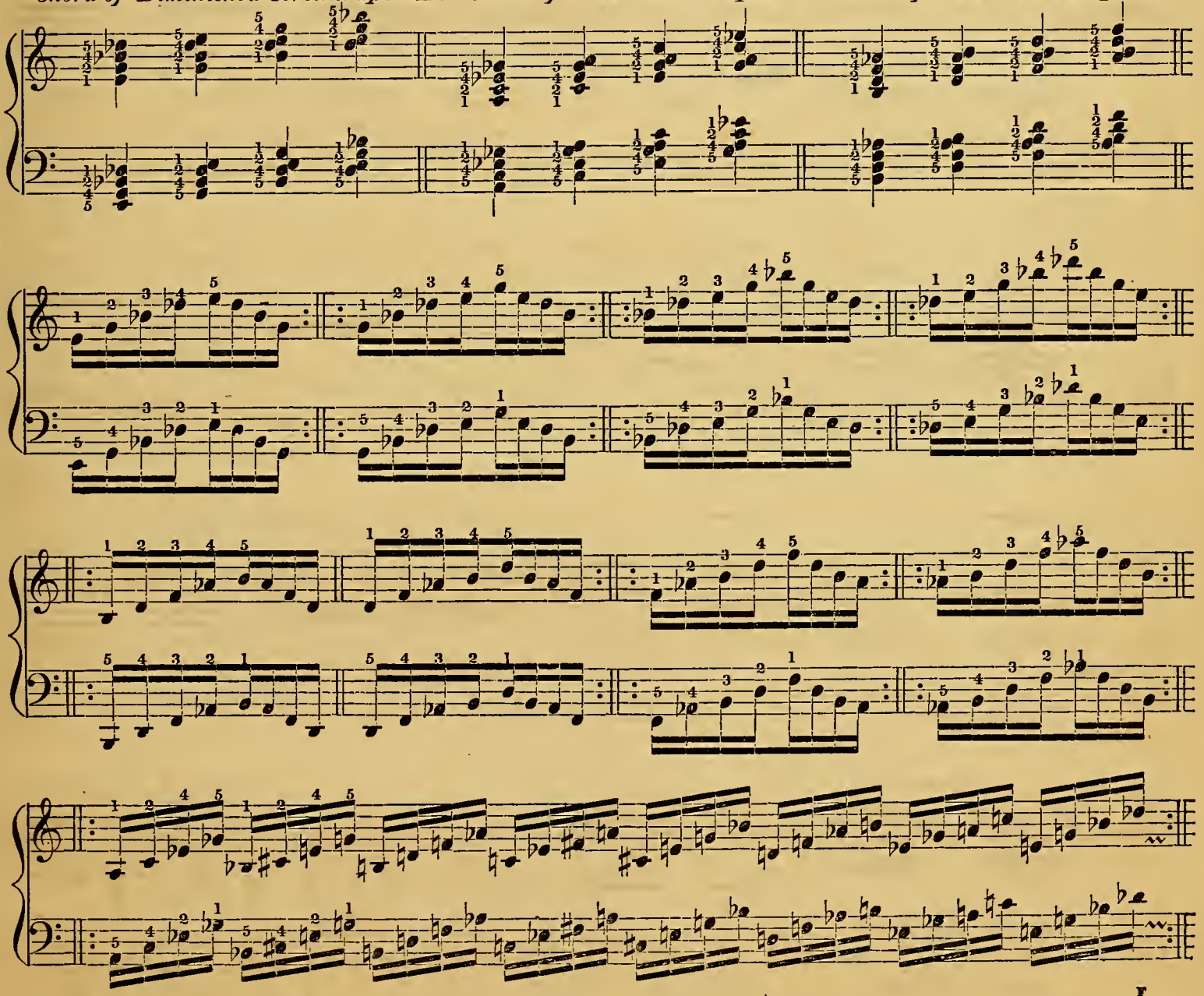

cresc.
mf
p
rf
p
pp
pp
p
mf
rf
pp
legg:
p
p

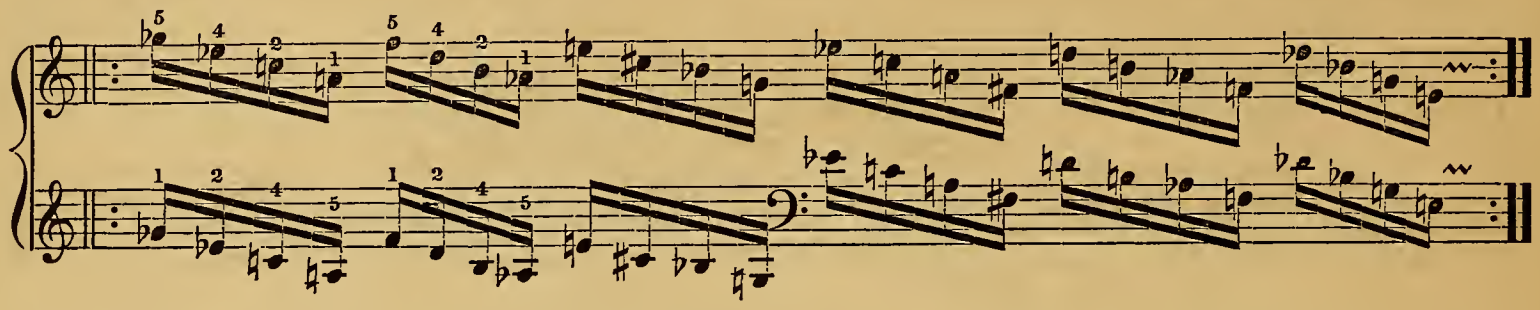


THIRTEENTH LESSON.

ARPEGGIOS OF THE CHORDS OF THE DIMINISHED SEVENTH.

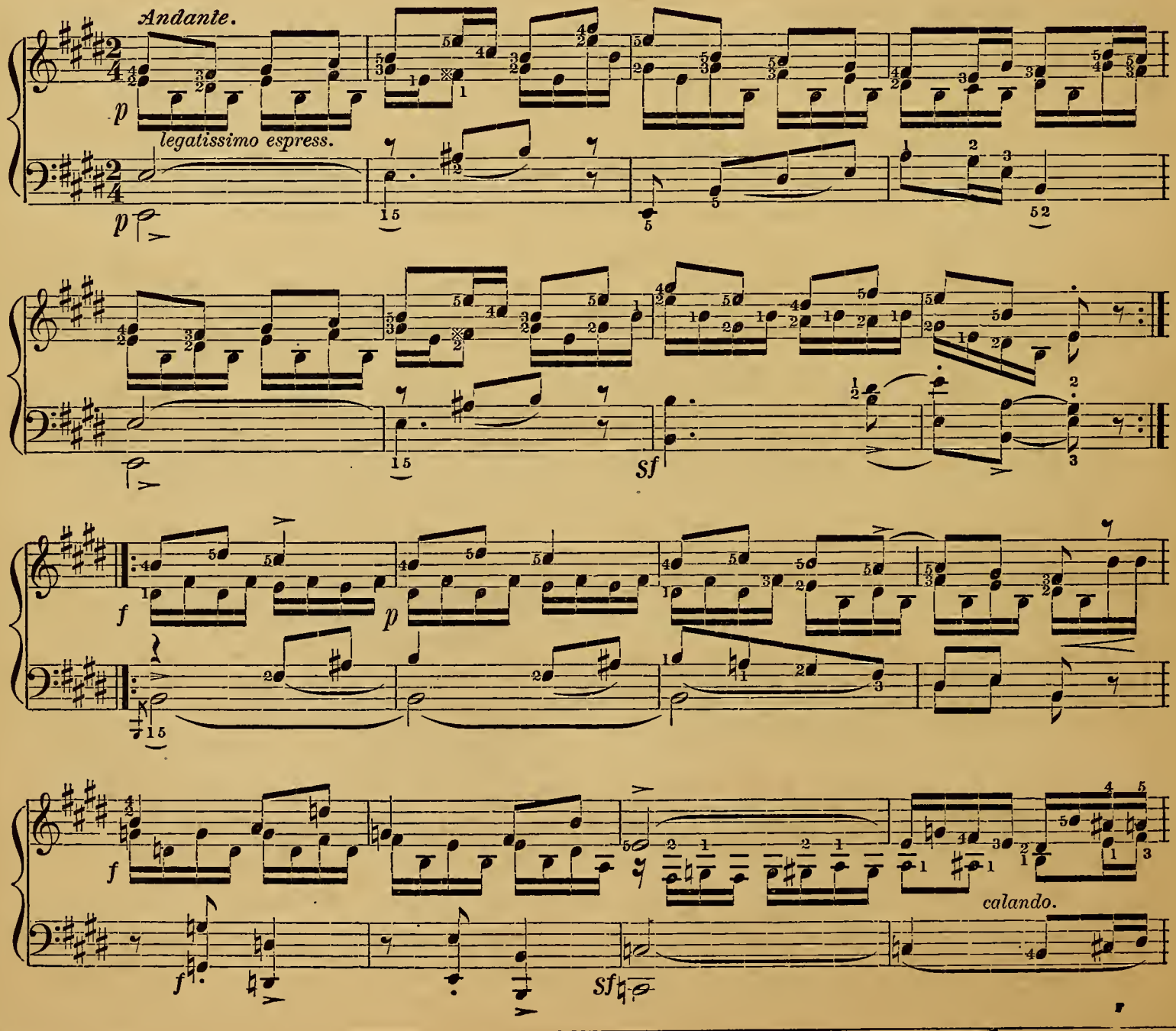
Chord of Diminished Seventh upon E. *Chord of Dim. Seventh upon A.* *Chord of Dim. Seventh upon B.*

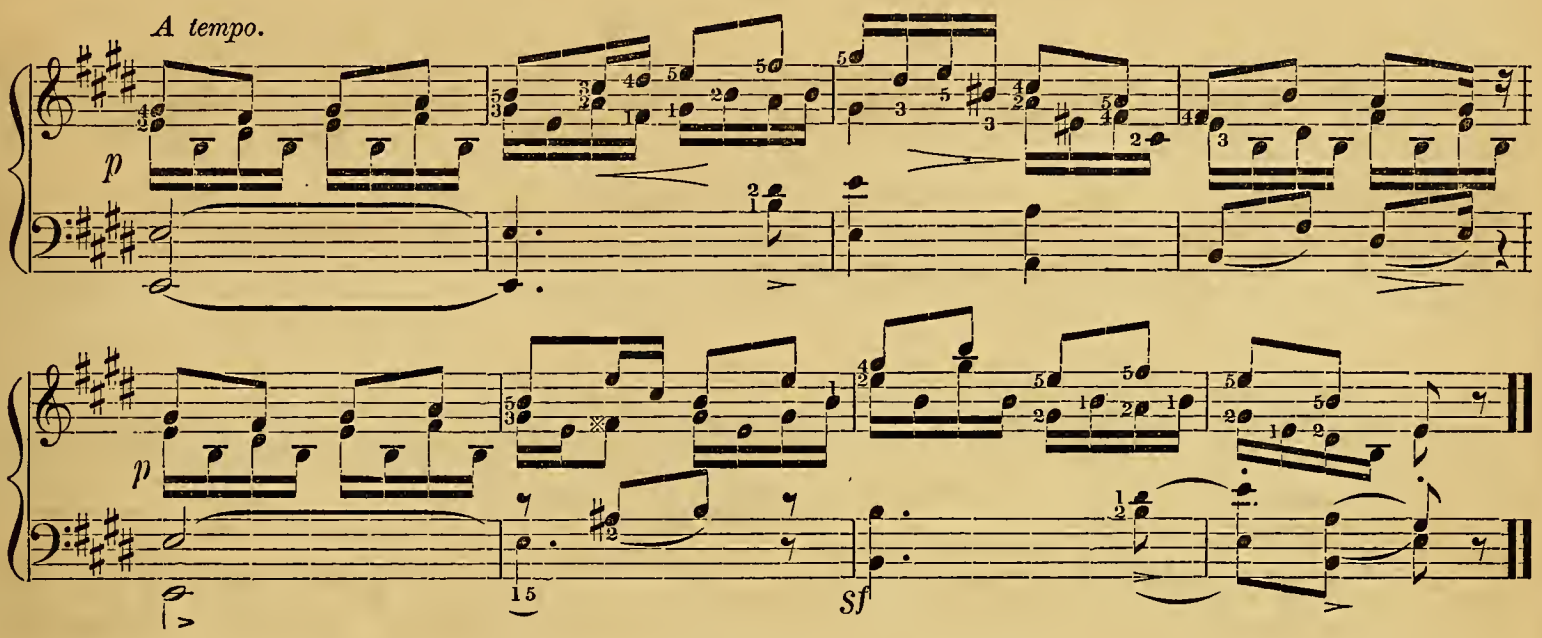




RECREATION.

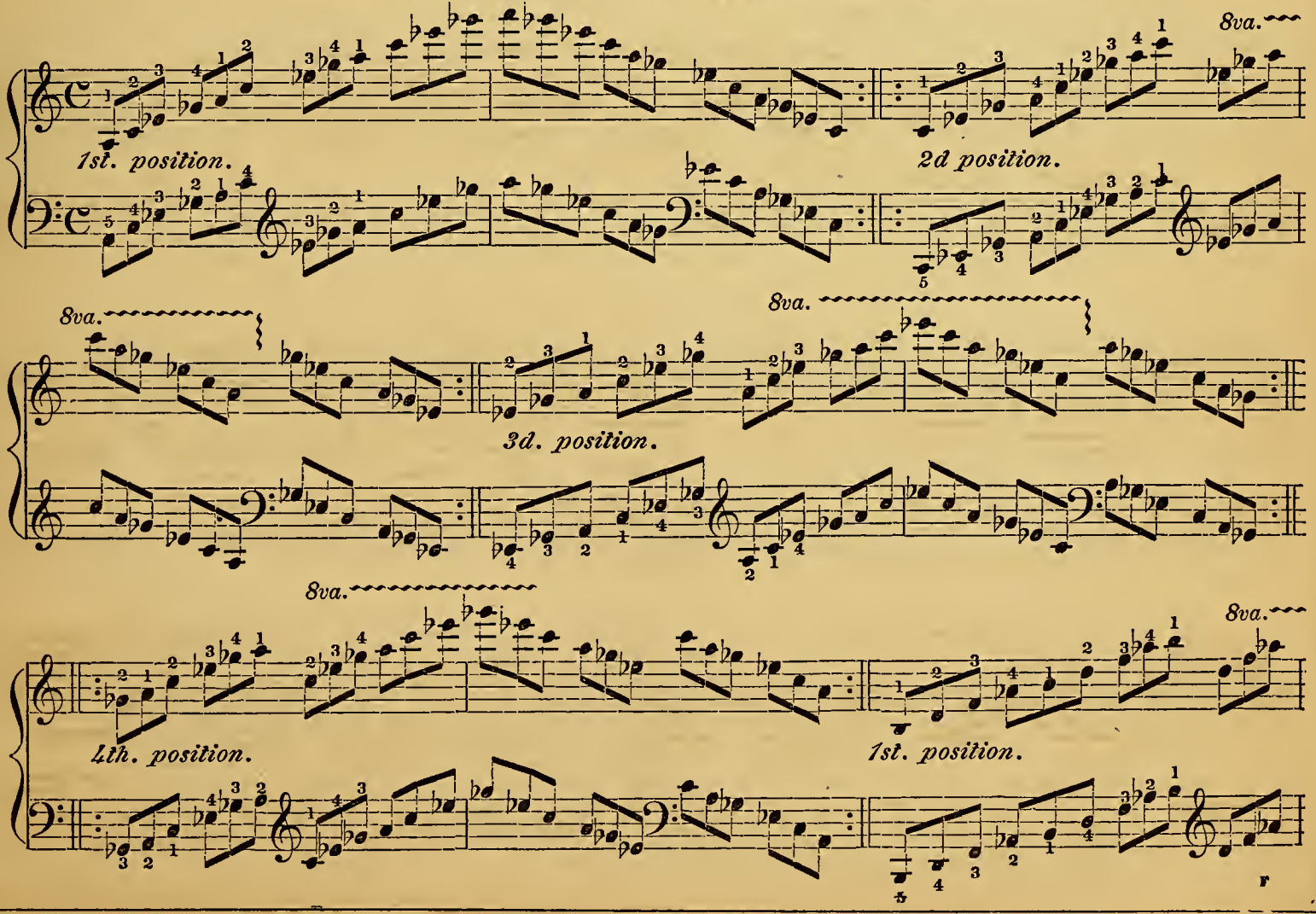
AIR. BERTINI.

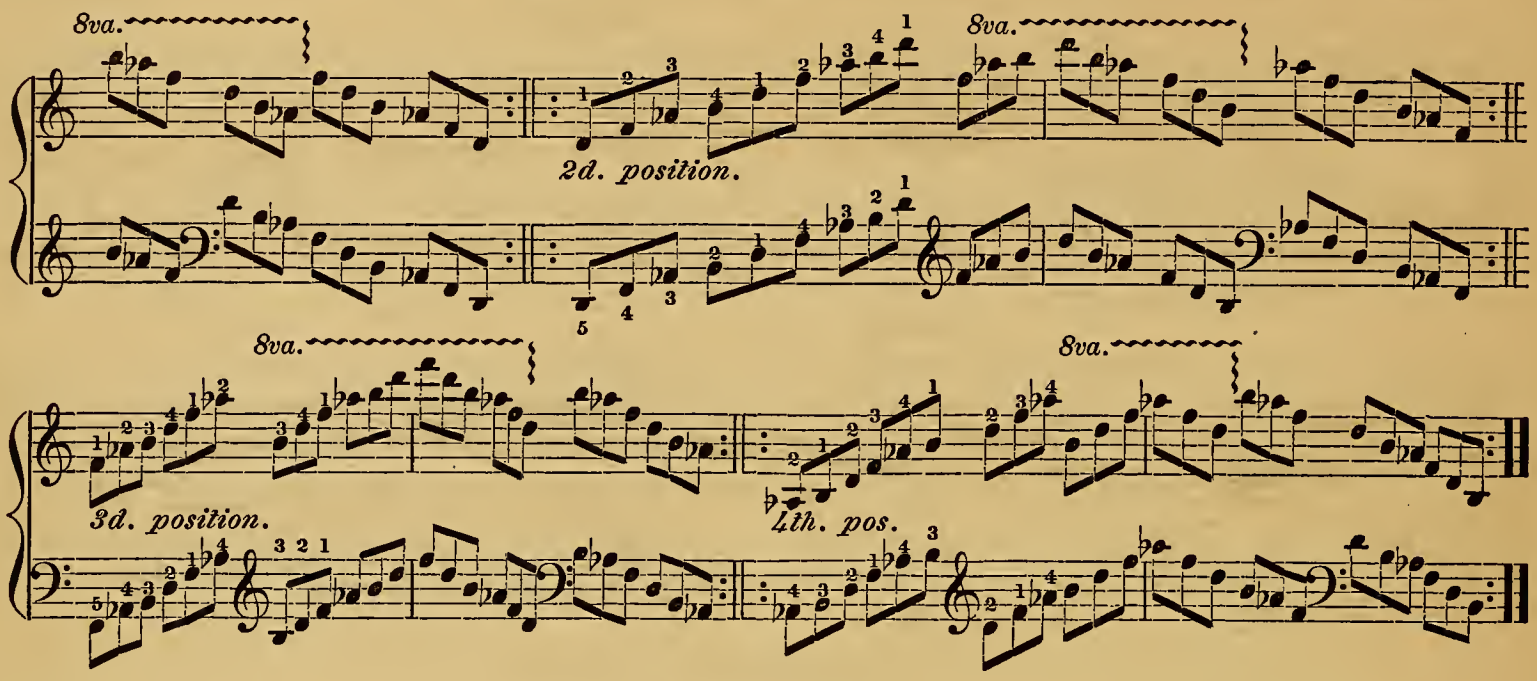




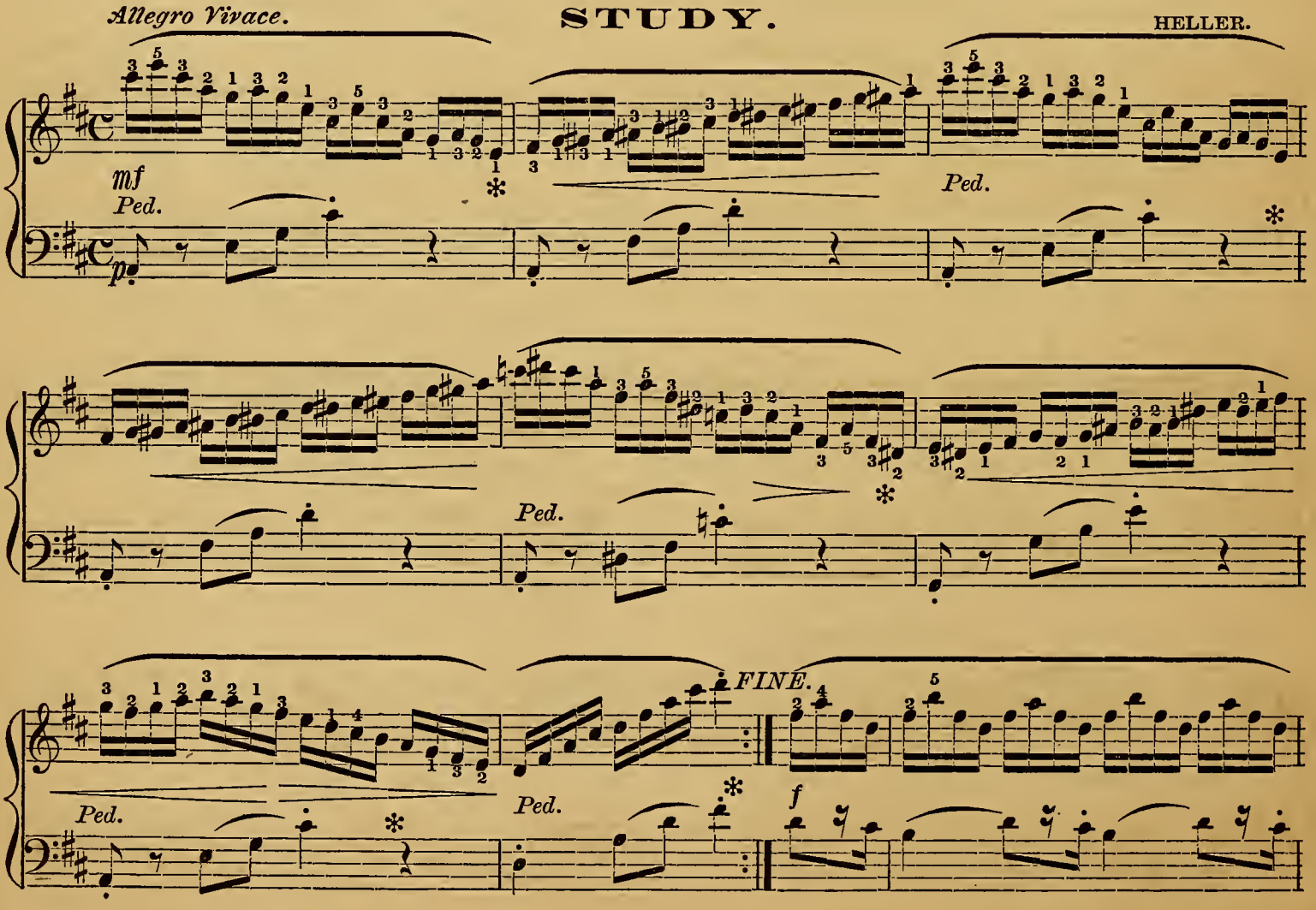
FOURTEENTH LESSON.

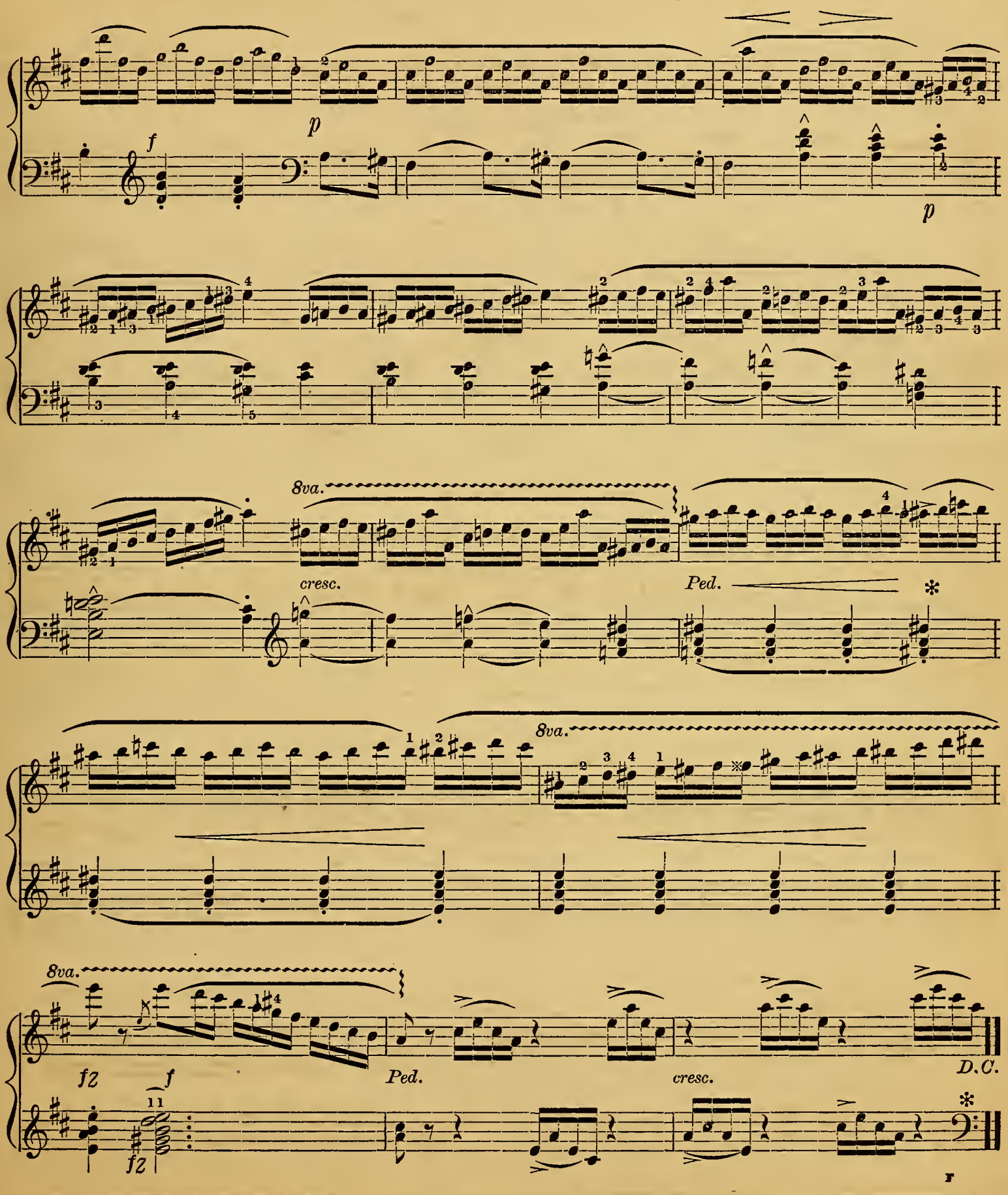
GRAND ARPEGGIOS OF THE DIMINISHED SEVENTH.




8va.
8va.
2d. position.
8va.
8va.
3d. position.
4th. pos.

STUDY.


Allegro Vivace.
HELLER.
mf
Ped.
Ped.
Ped.
Ped.
FINE.
Ped.
f

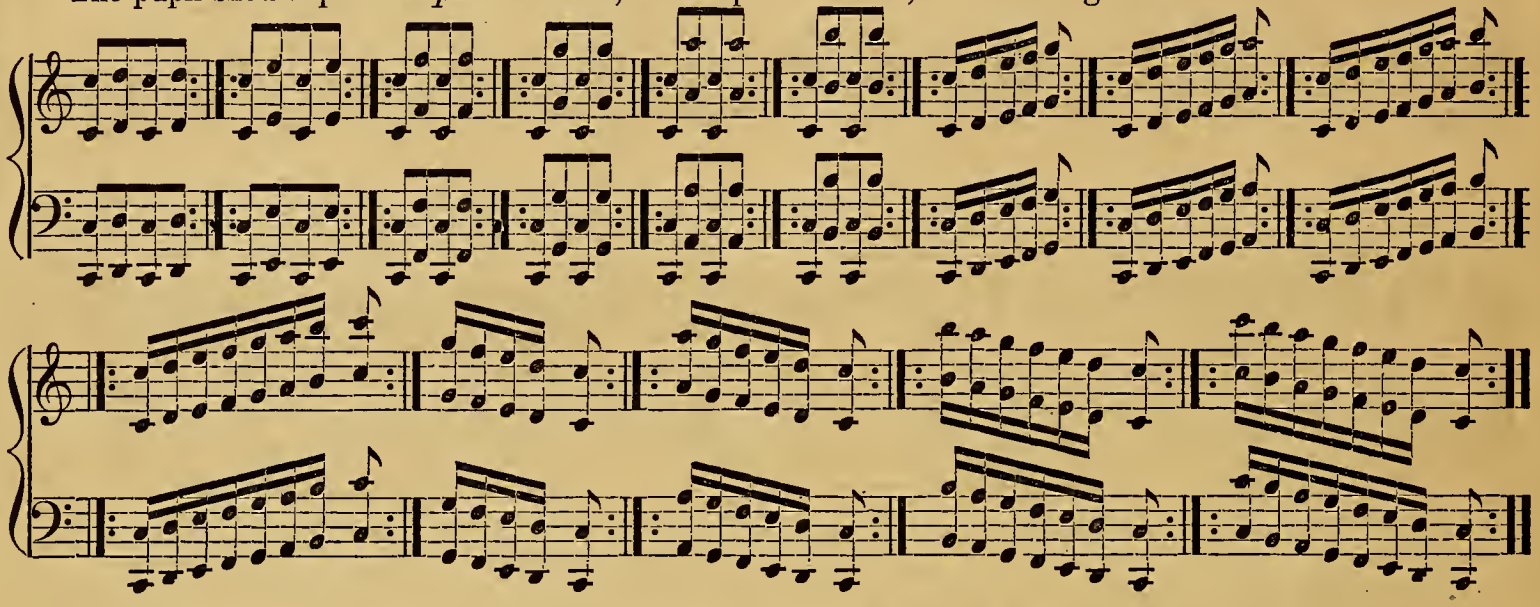

f
p
p
8va.
cresc.
Ped.
8va.
8va.
fz
f
fz
Ped.
cresc.
D.C.

FIFTEENTH LESSON.

OCTAVES.

Light and staccato octaves are played with a flexible wrist, as described in connection with the repeating octaves, (Third Grade, First Term, Lesson 18.)

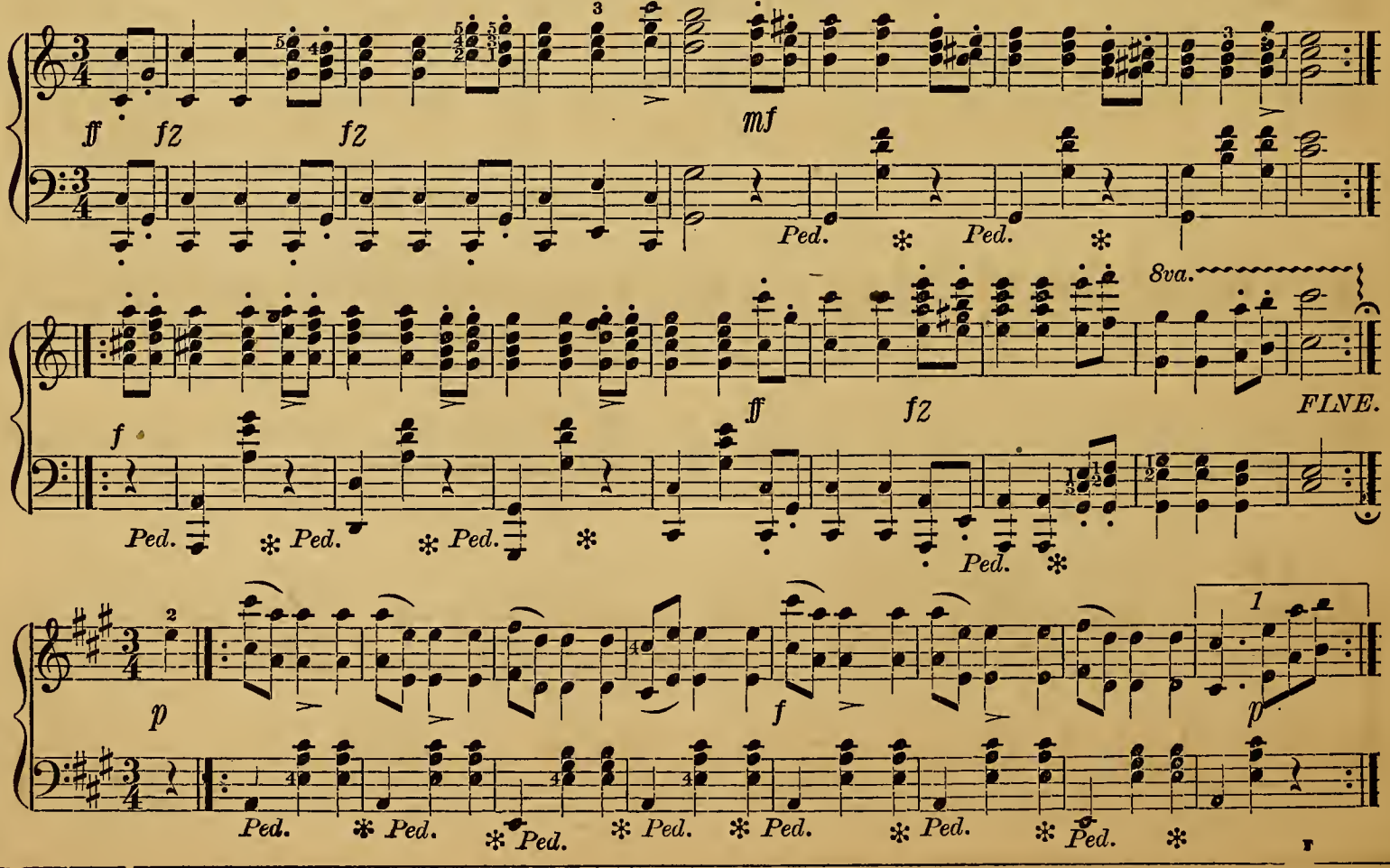
The pupil should practise *piano* at first, with separate hands, and then together.

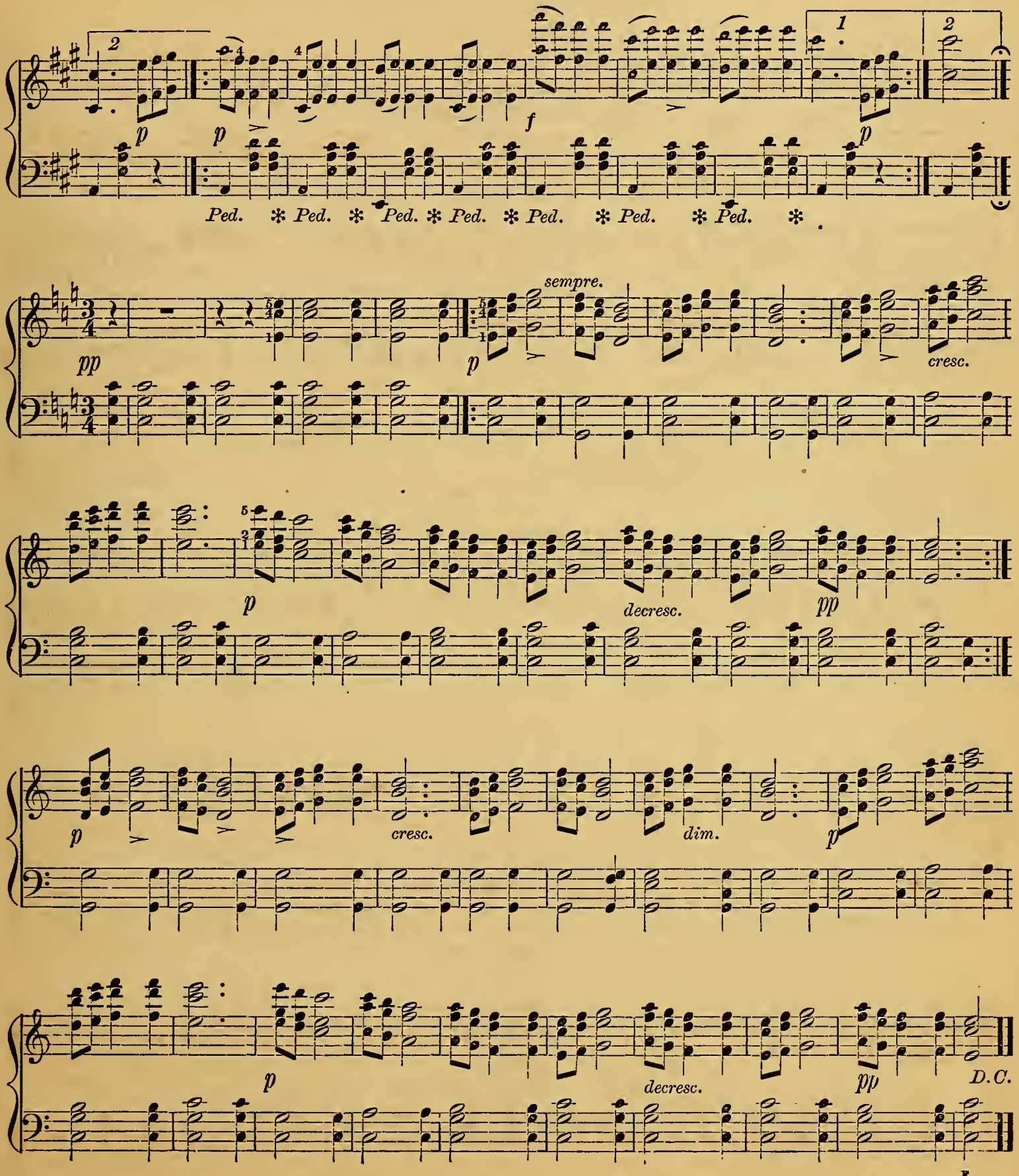


RECREATION.

VALSES NOBLES.

SCHUBERT.



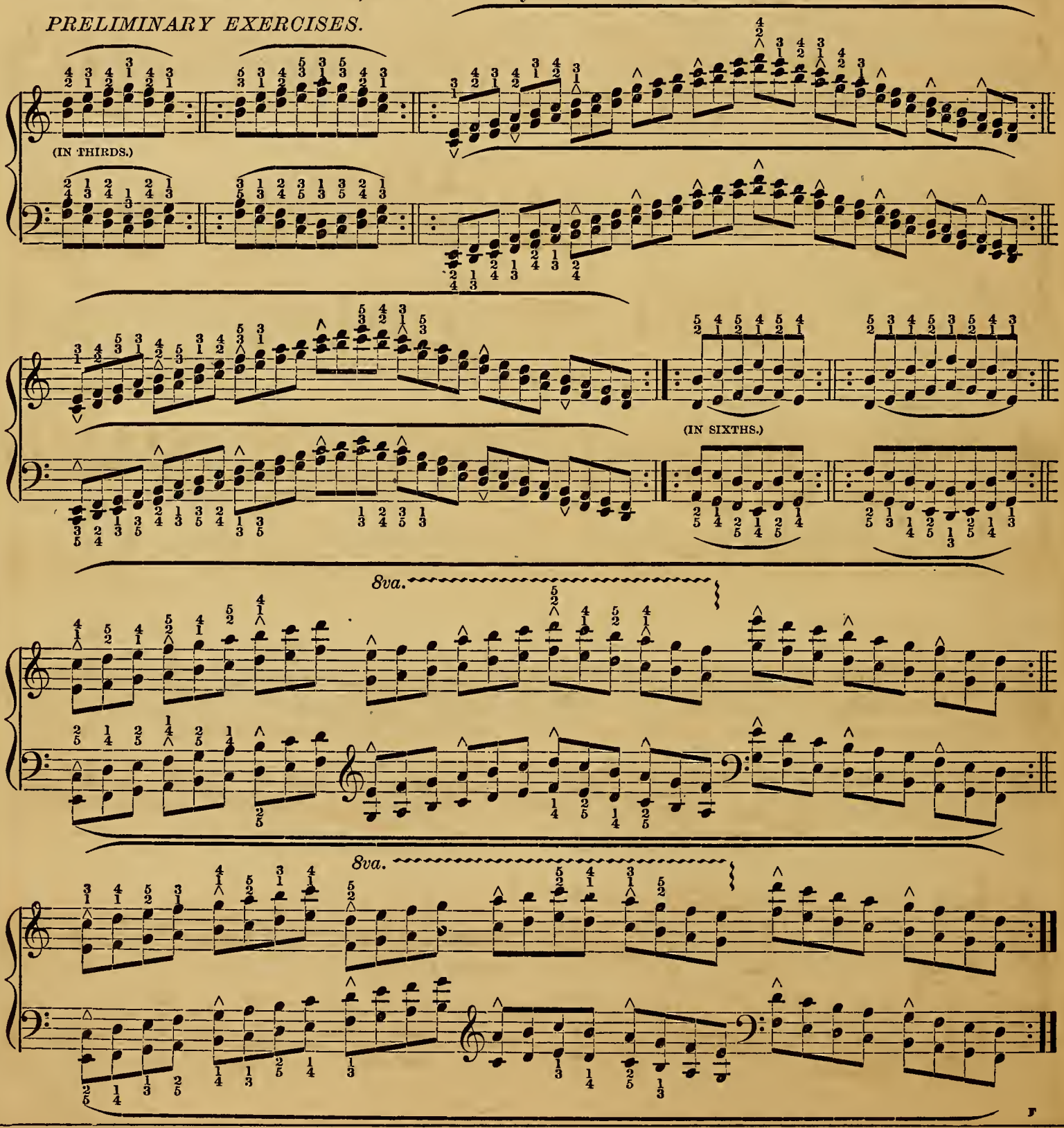

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
sempre.
cresc.
decresc.
dim.
D.C.

SIXTEENTH LESSON.

SCALES OF DOUBLE THIRDS AND SIXTHS.

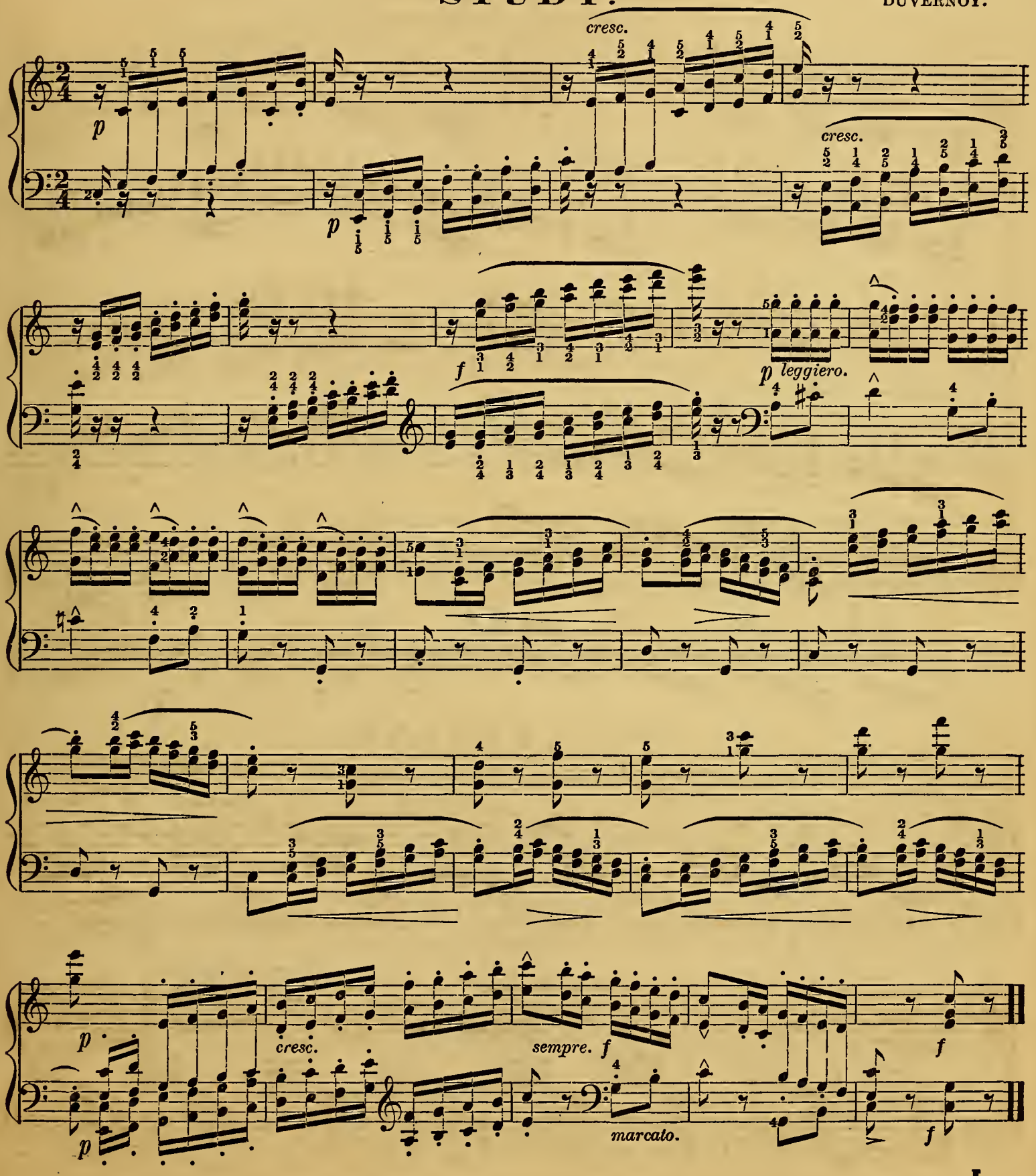
In playing the scales in double thirds and sixths, the right hand in ascending, and the left hand in descending, must be bent slightly outwards. Great care must be taken in crossing the fingers to preserve the connection and evenness of the notes, and to avoid any break in the movement of the scale.

PRELIMINARY EXERCISES.



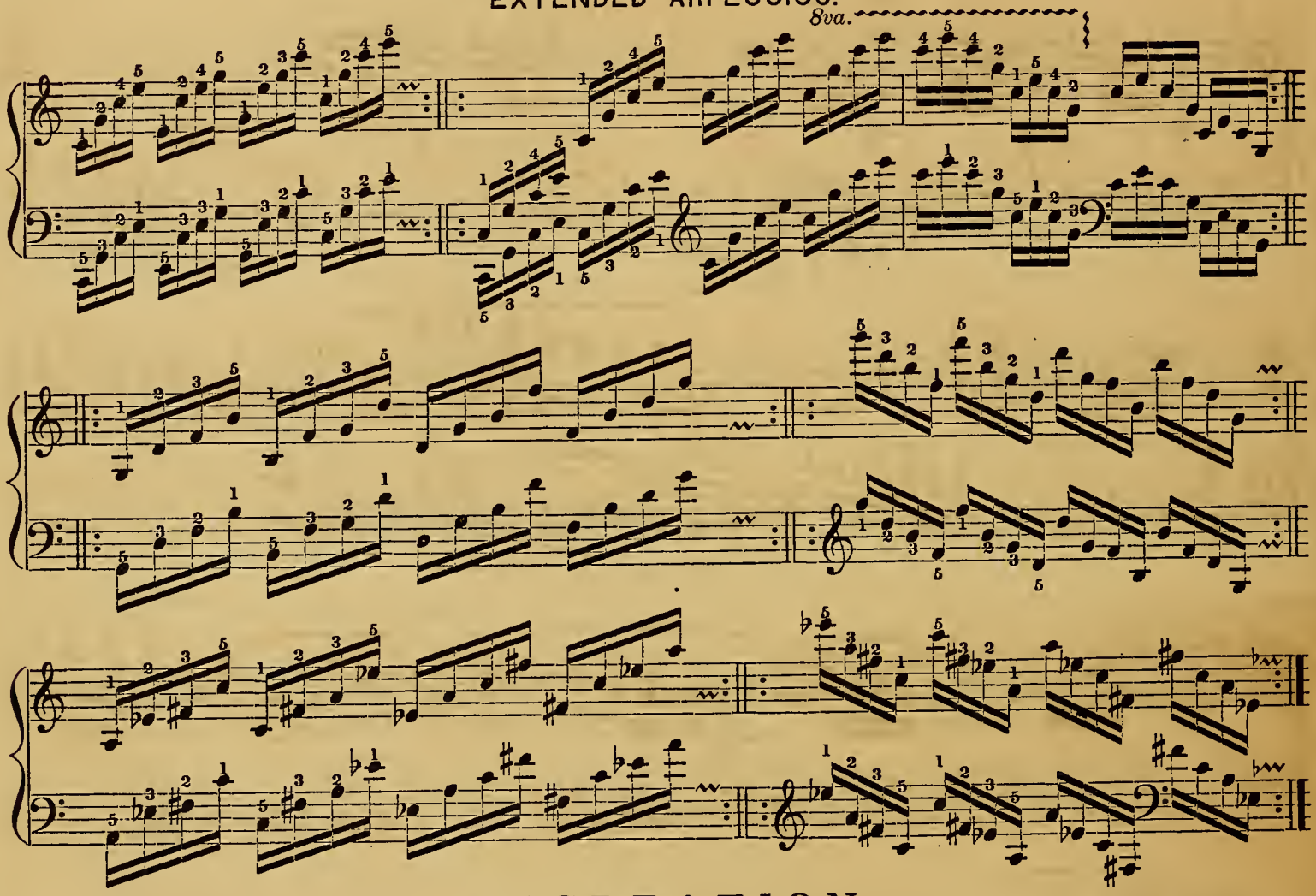
STUDY.

DUVERNOY.



SEVENTEENTH LESSON.

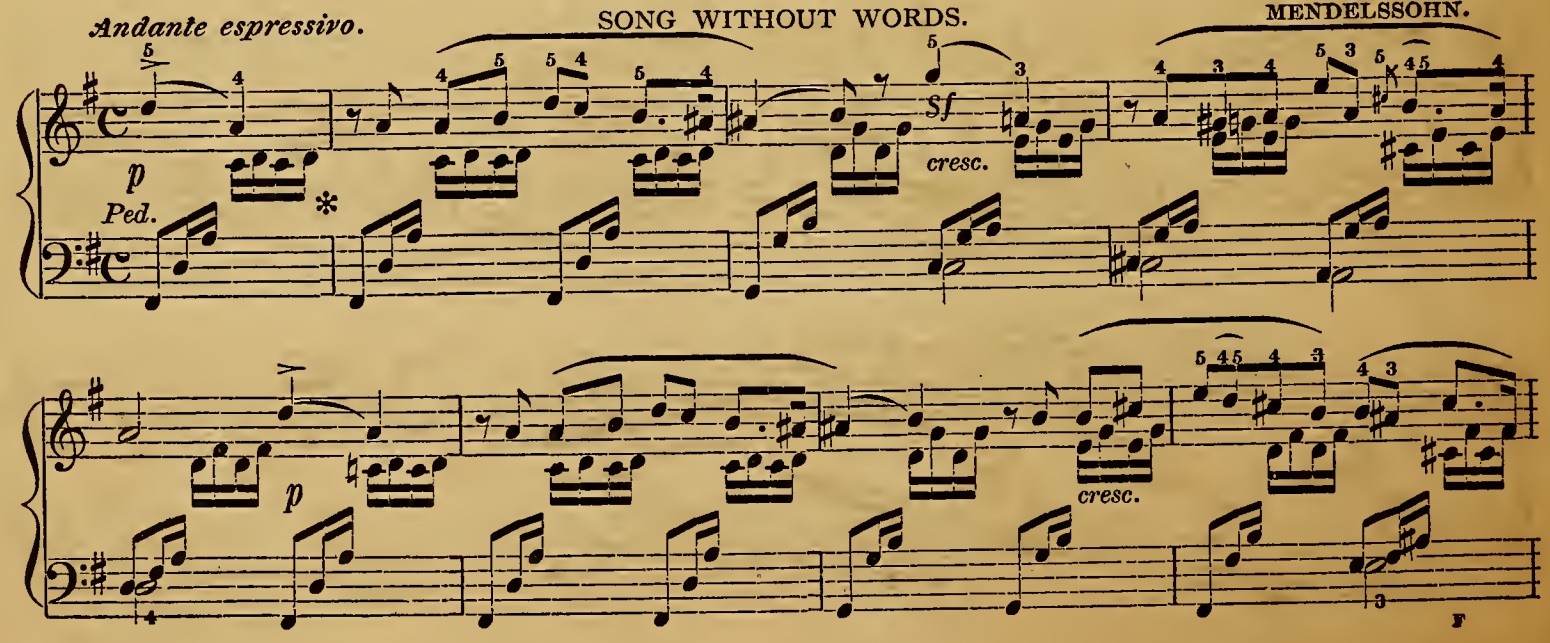
EXTENDED ARPEGGIOS.

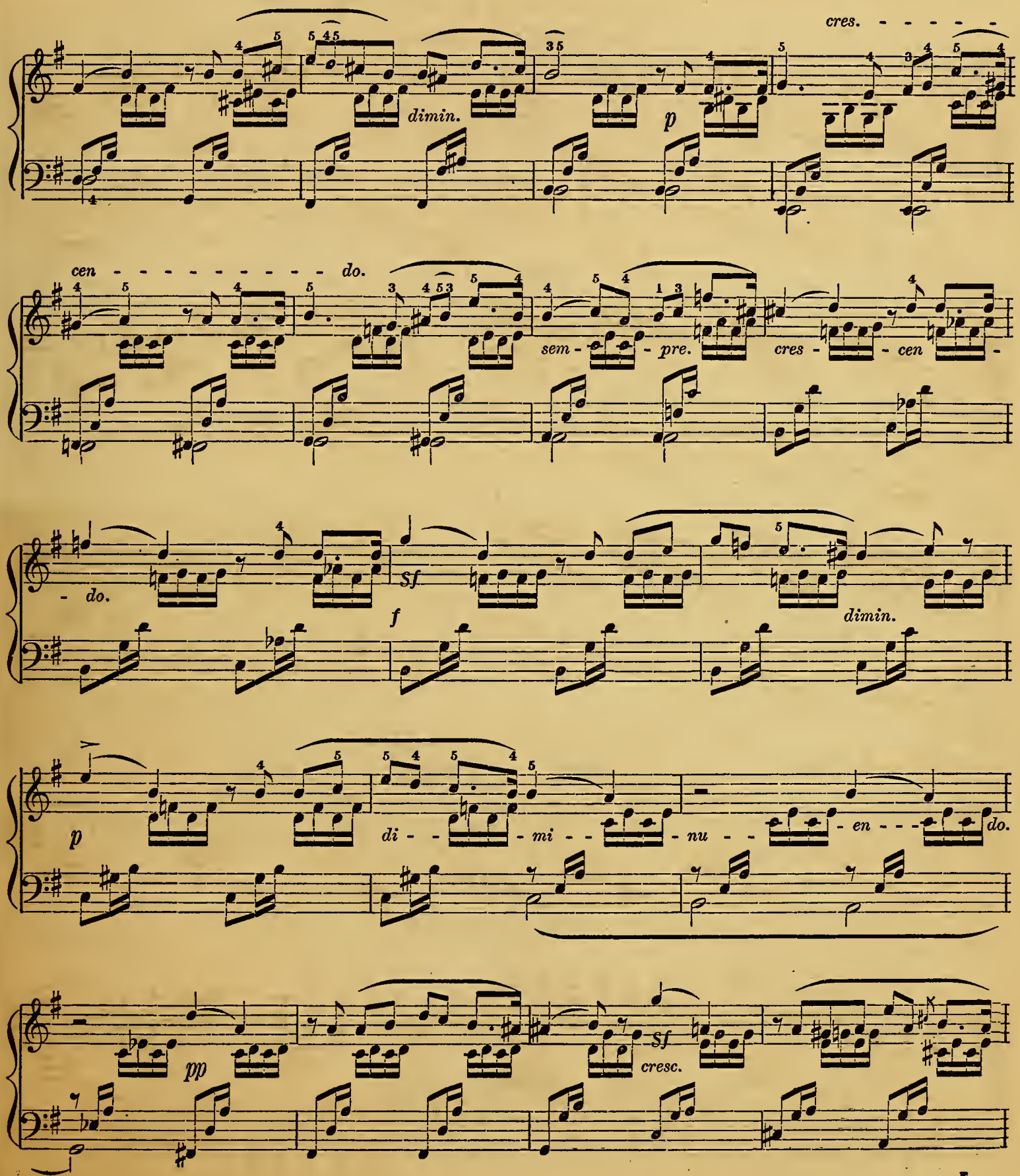


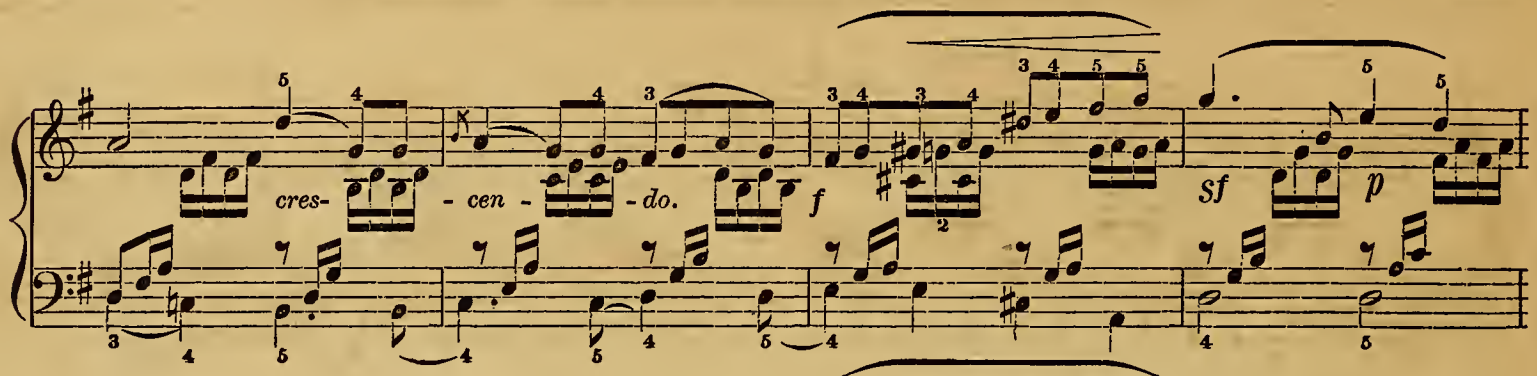
RECREATION.

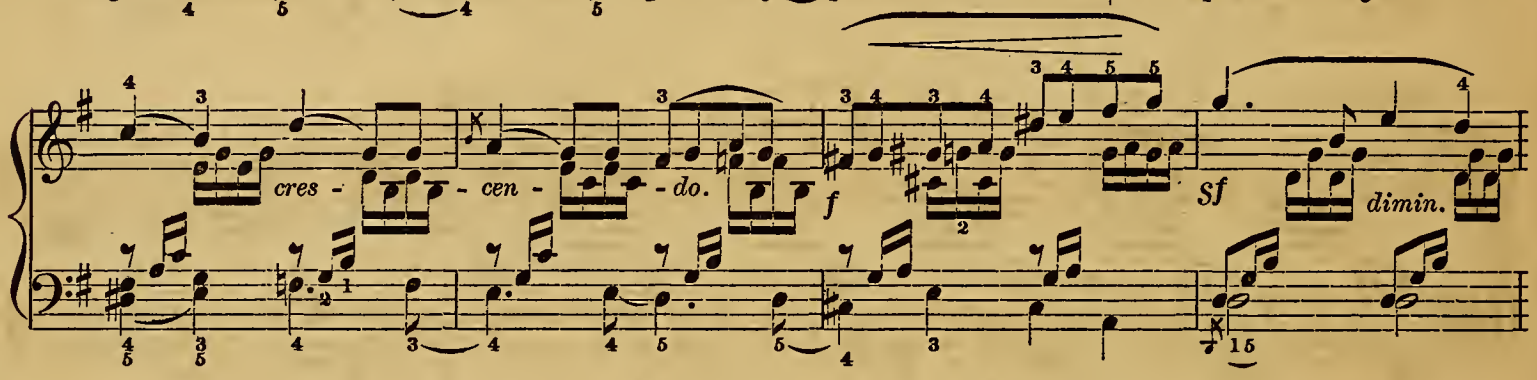
SONG WITHOUT WORDS.

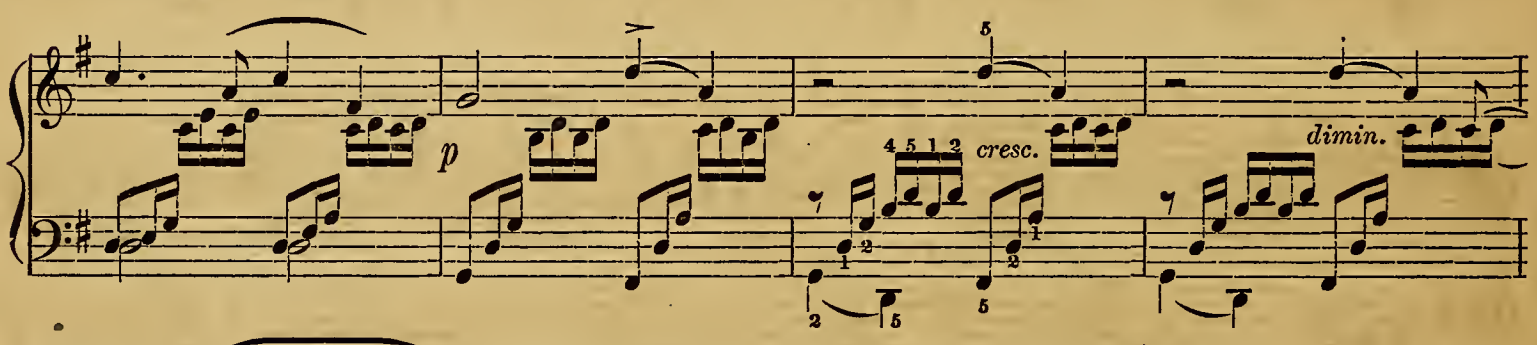
MENDELSSOHN.

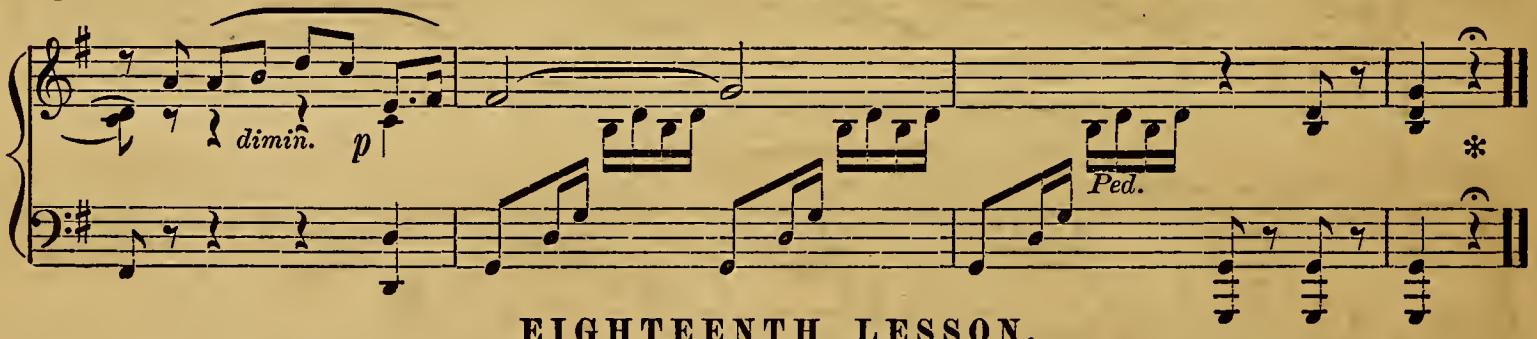



cres.
dimin.
p
cen do.
sem - pre.
cres - cen
- do.
Sf
f
dimin.
p
di - mi - nu - en do.
pp
Sf
cresc.





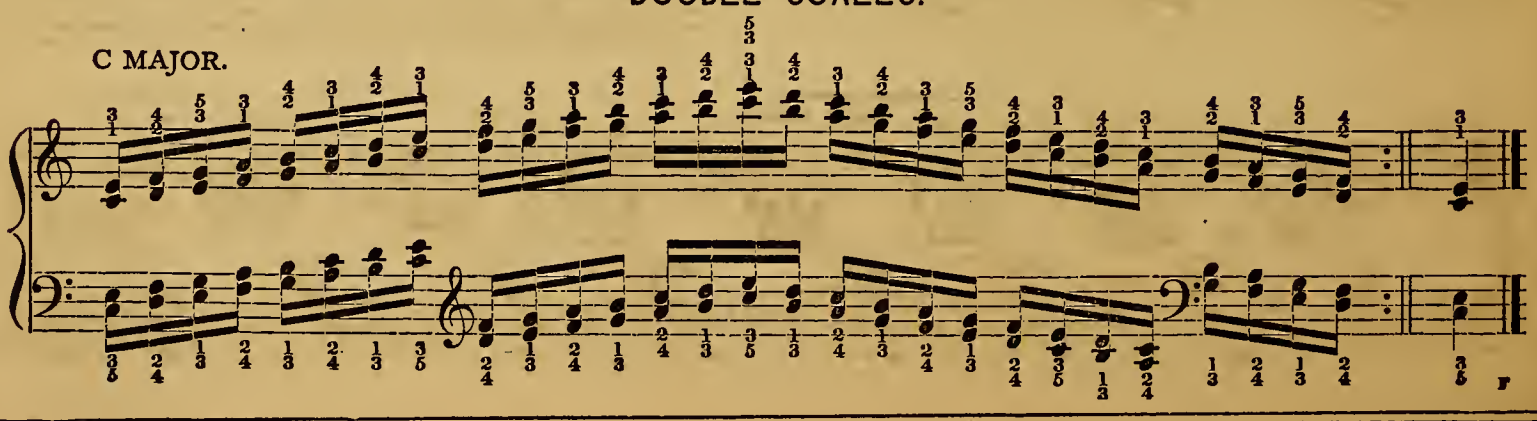


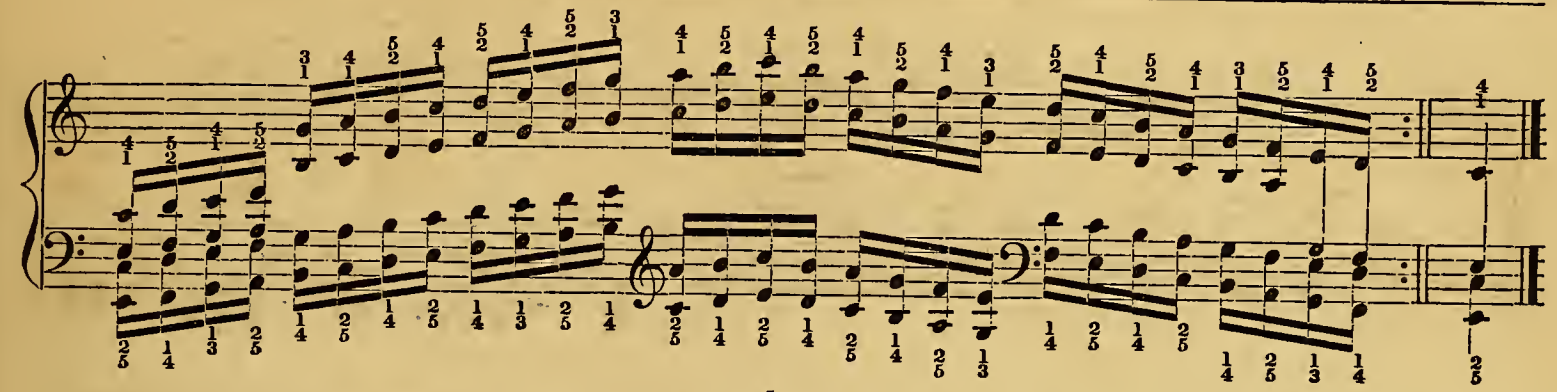


EIGHTEENTH LESSON.

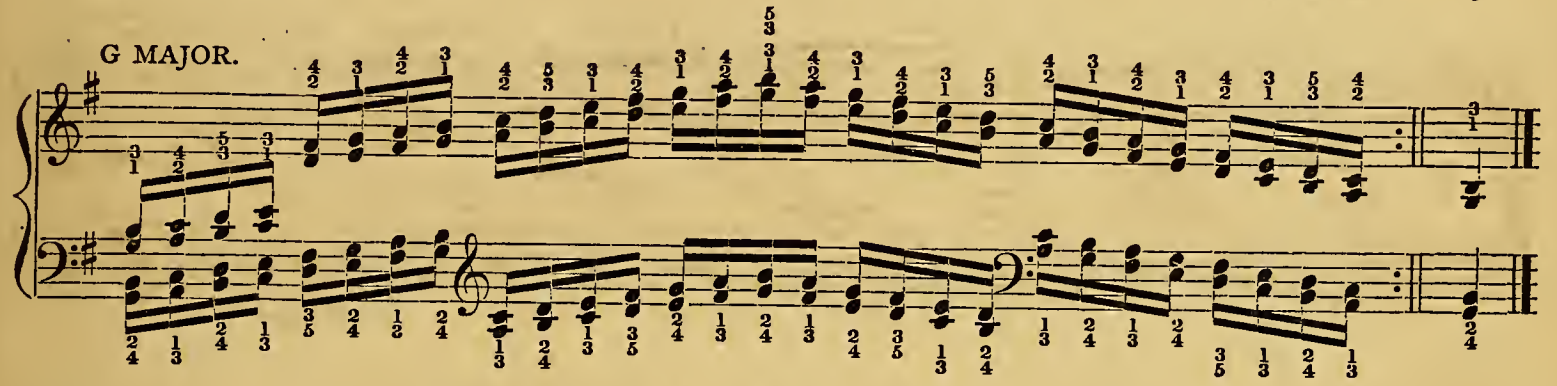
DOUBLE SCALES.

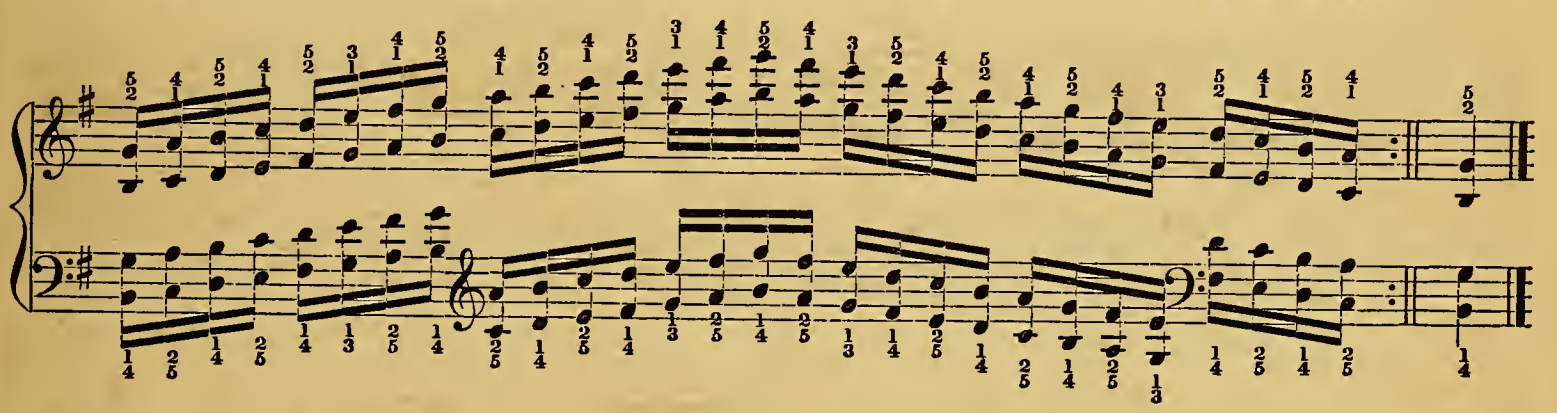
C MAJOR.





G MAJOR.

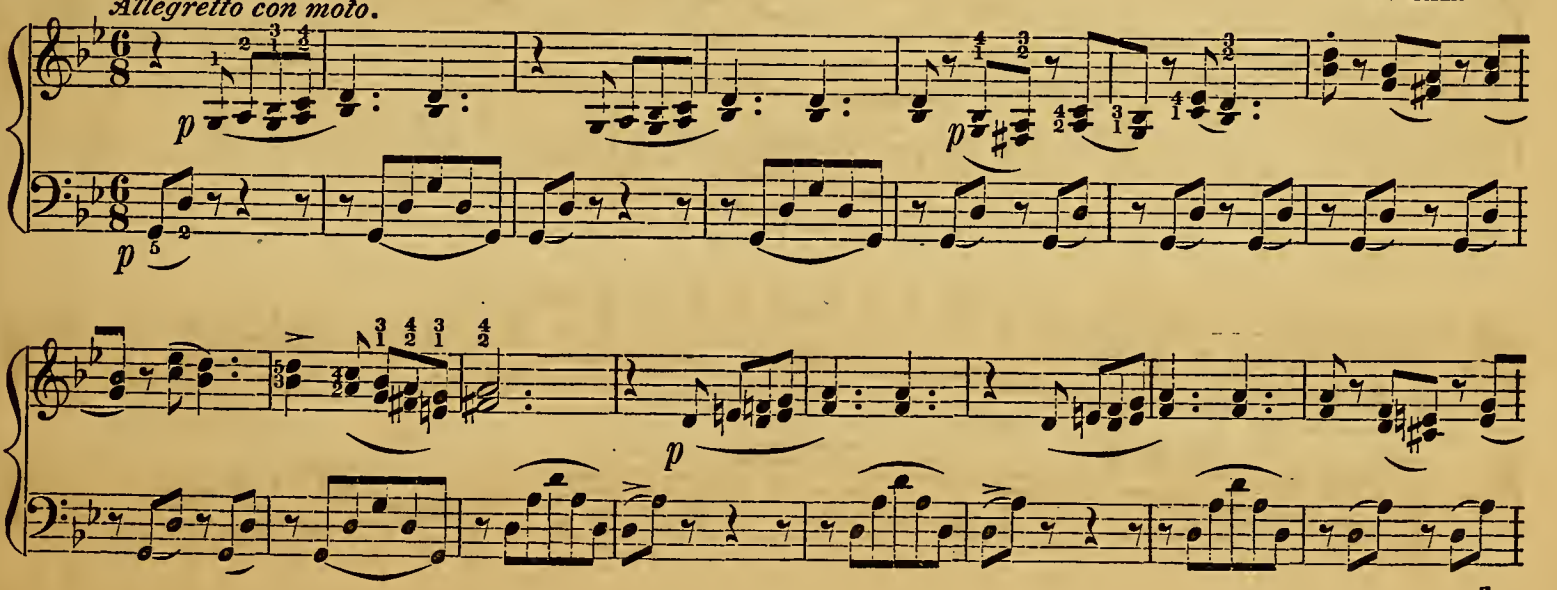


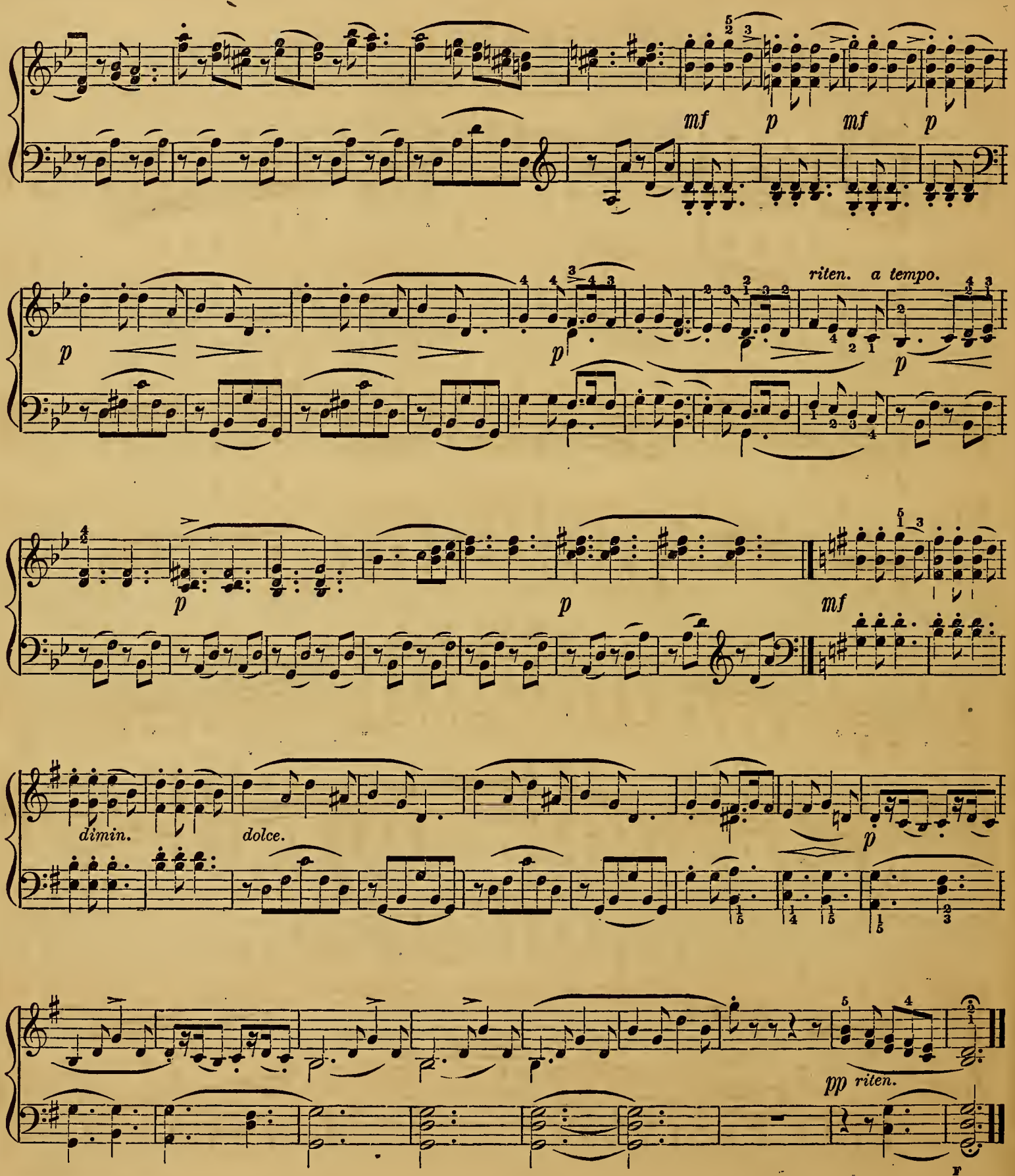


STUDY.

HELLER.

Allegretto con moto.

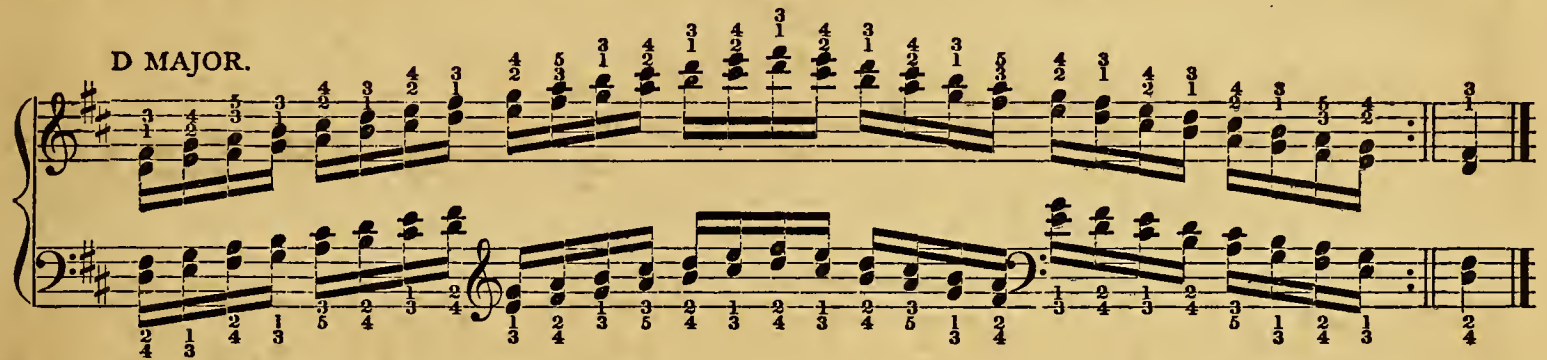


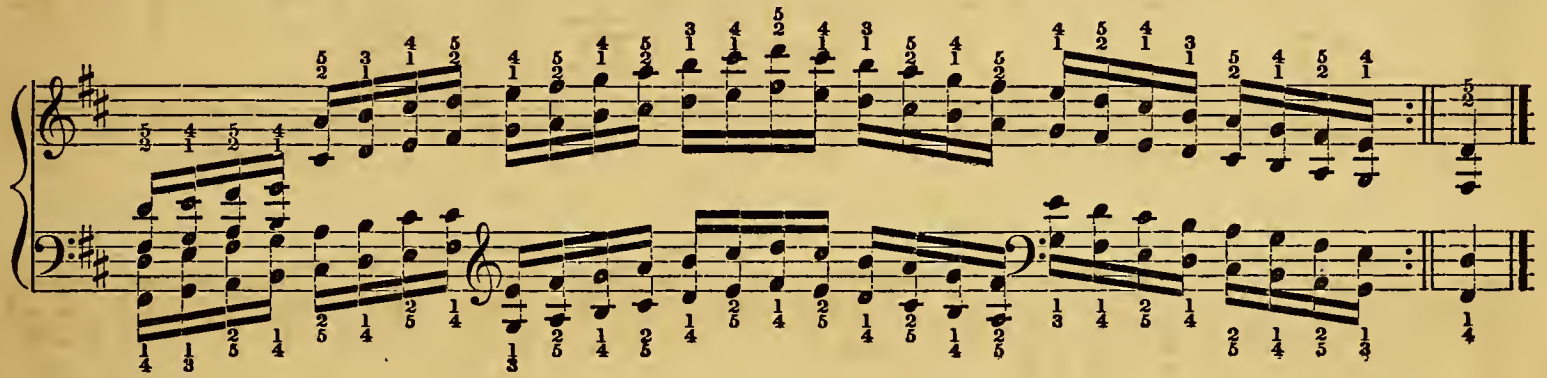

mf
p
mf
p
p
p
riten.
a tempo.
p
p
p
mf
dimin.
dolce.
p
pp
riten.

NINETEENTH LESSON.

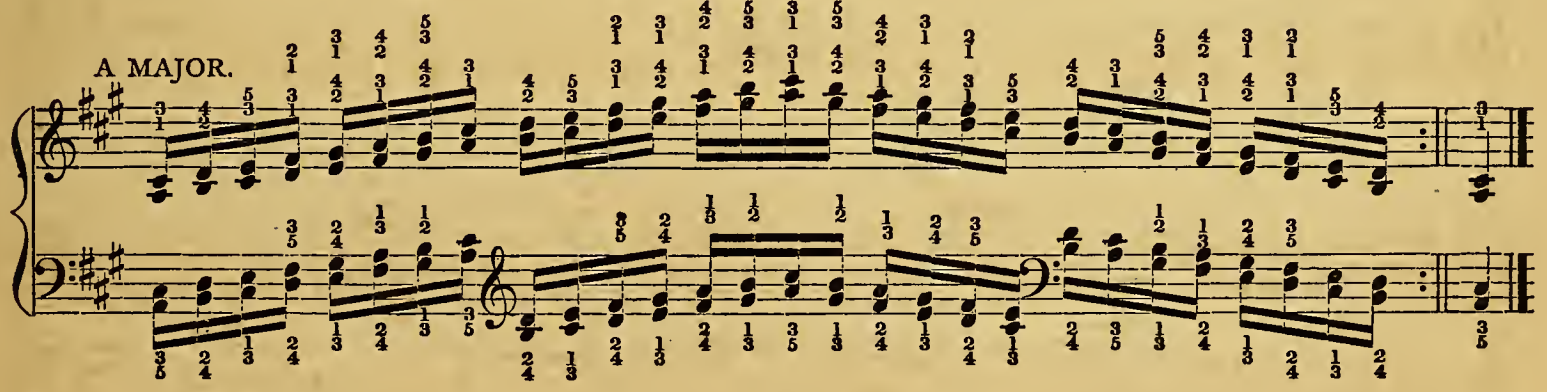
DOUBLE SCALES, CONTINUED.

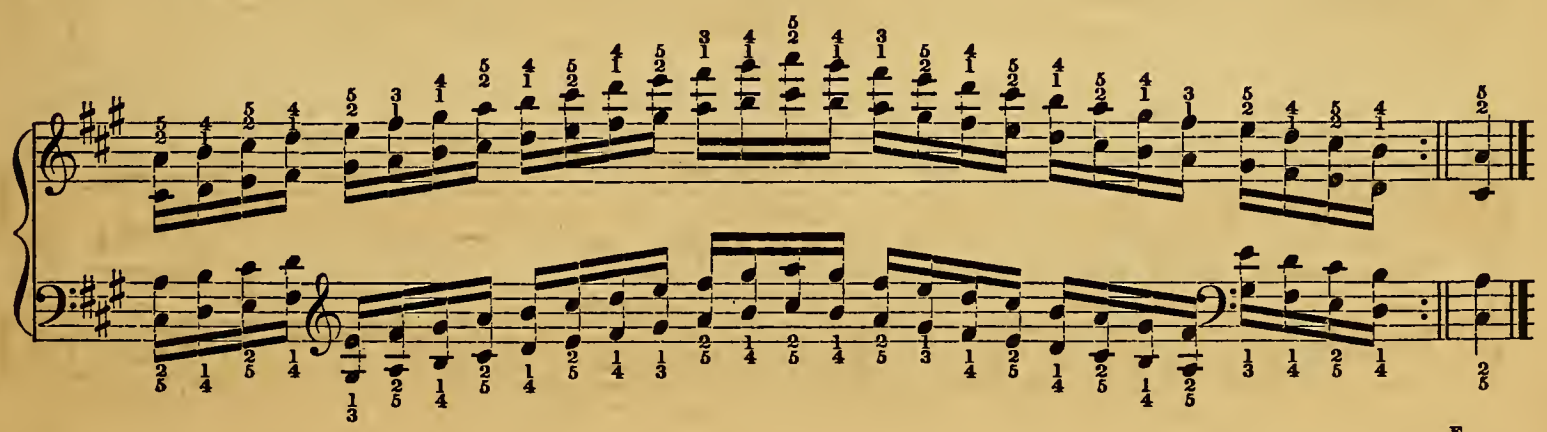
D MAJOR.





A MAJOR.

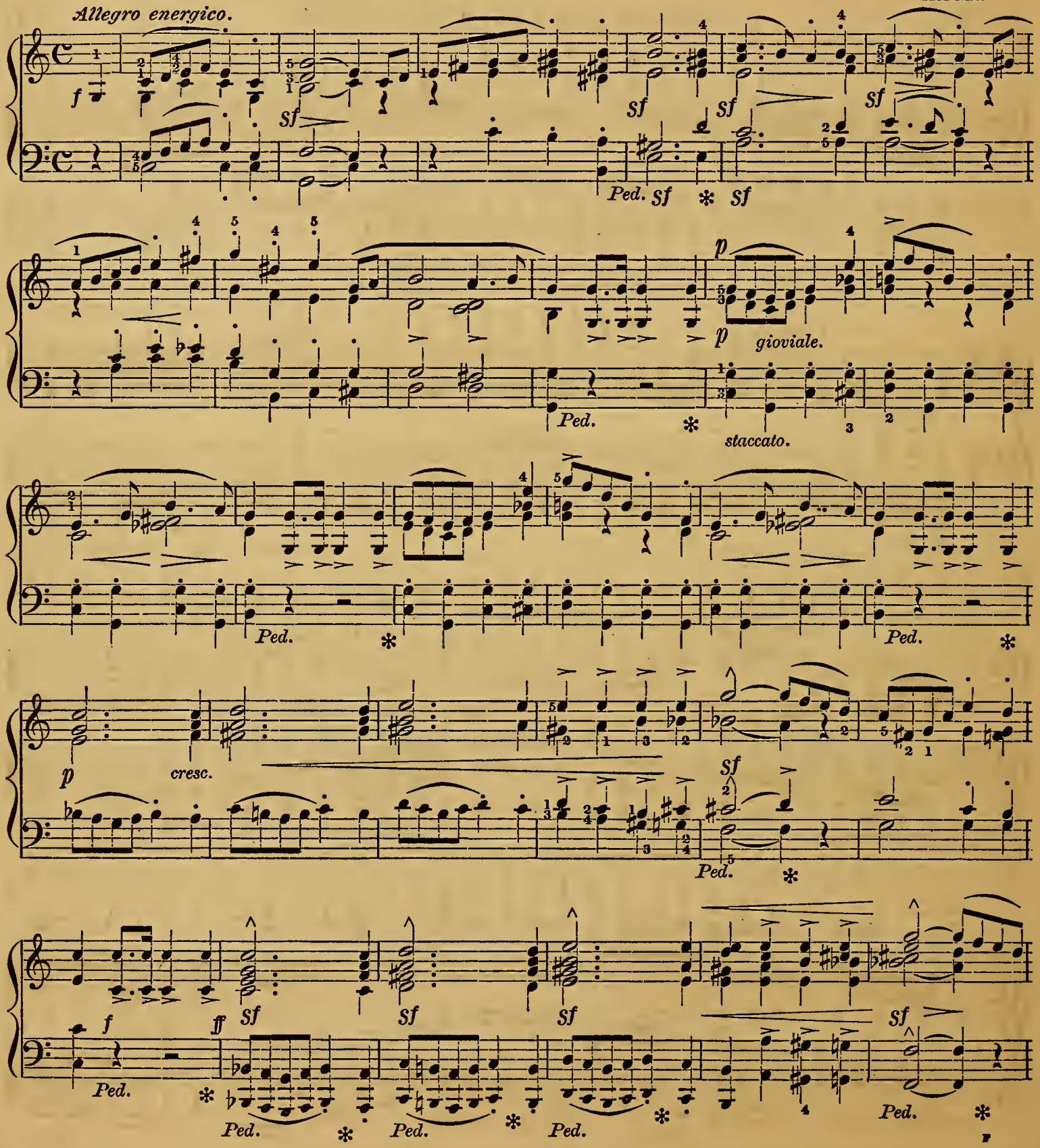


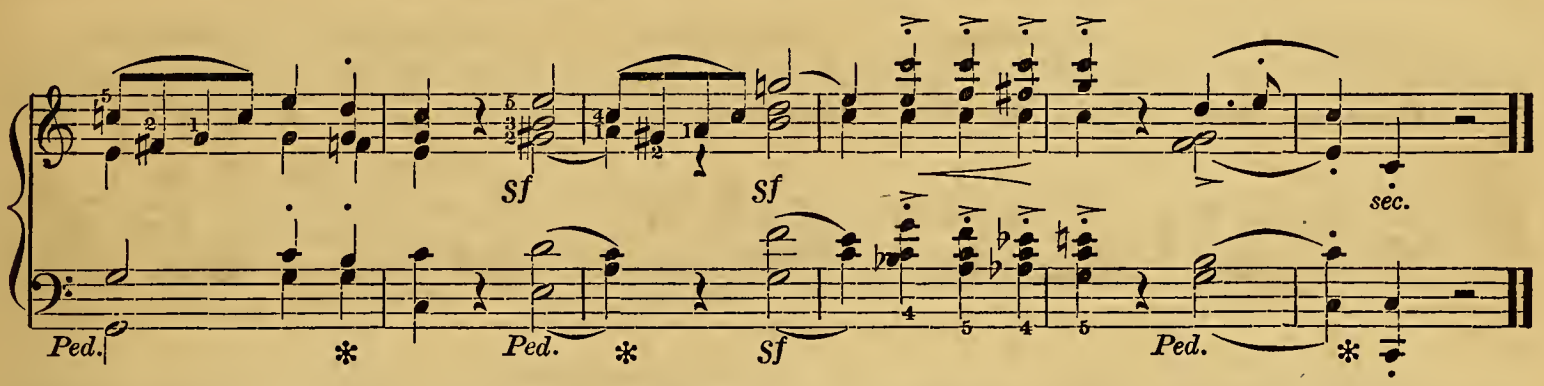


RECREATION.

FESTIVAL SONG.

MAYER.





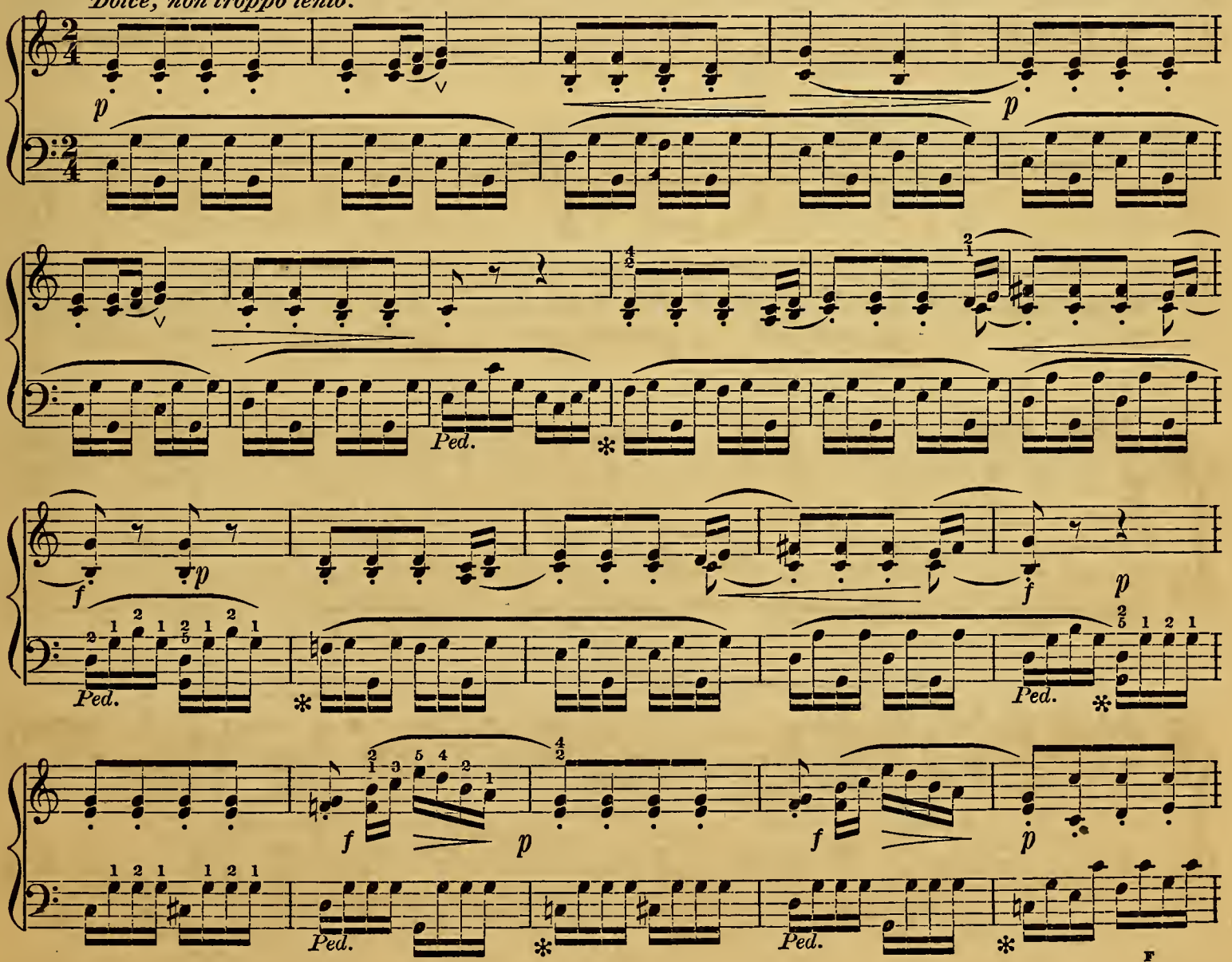
TWENTIETH LESSON.

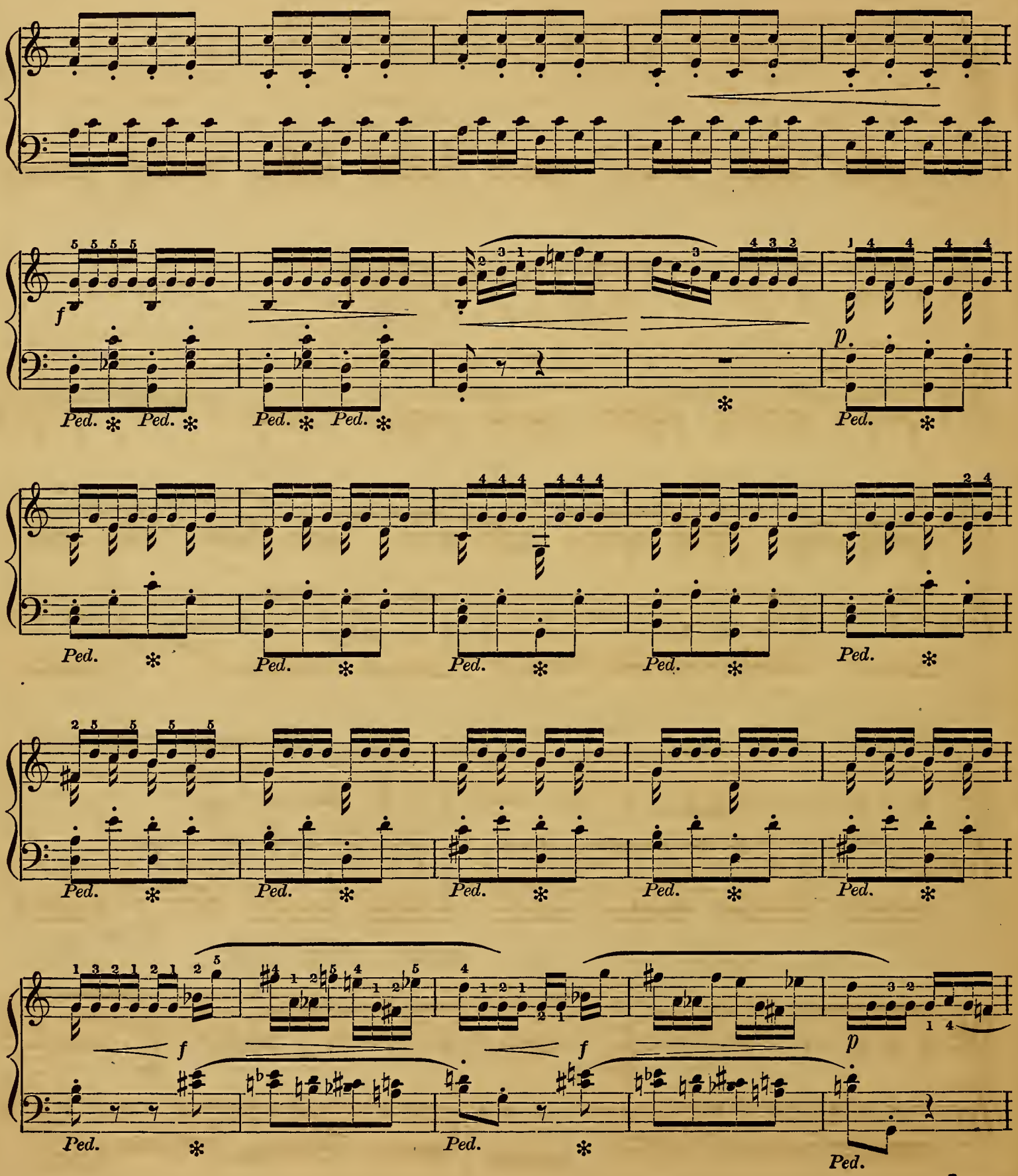
RECREATION.

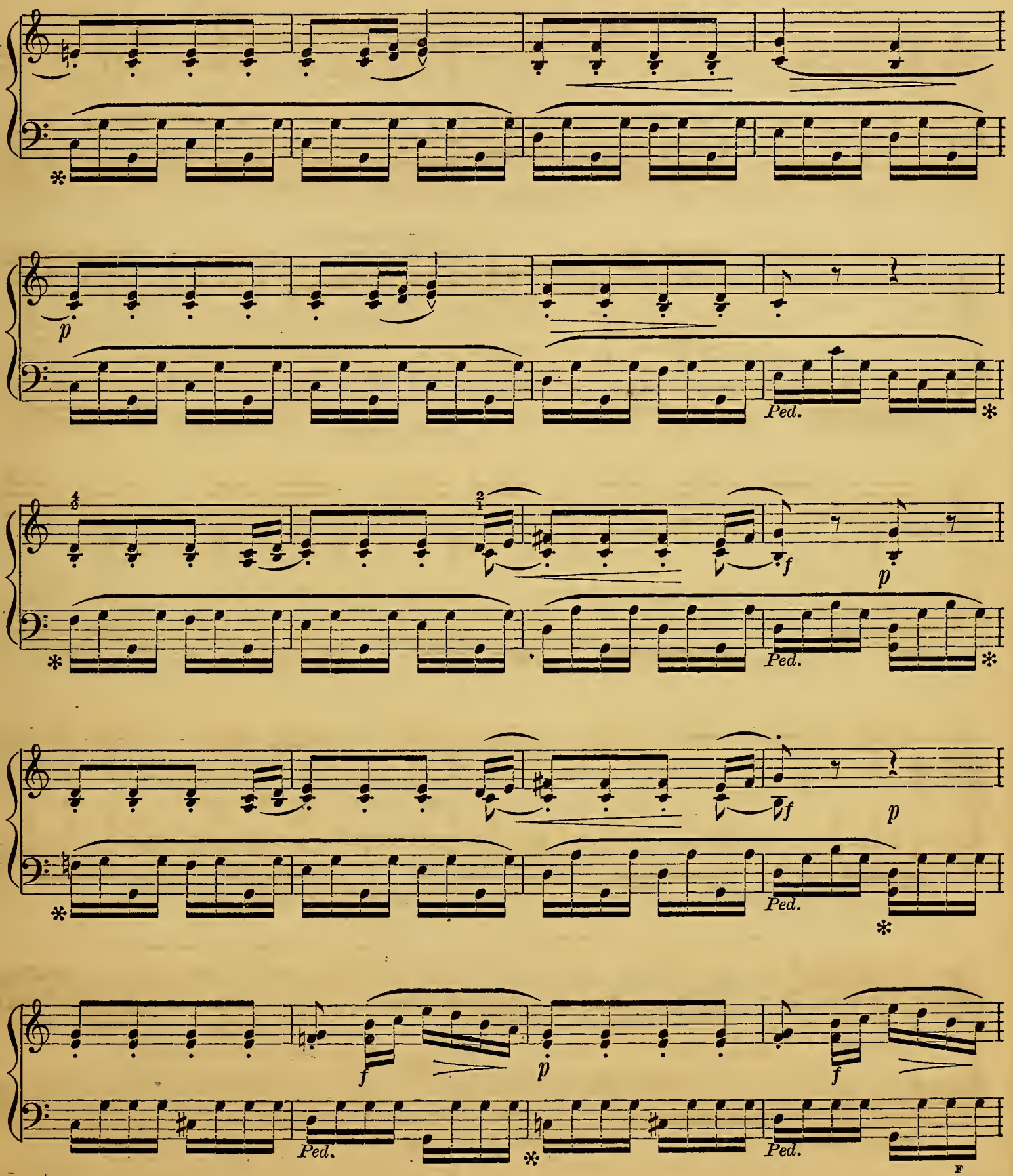
THE MILL.

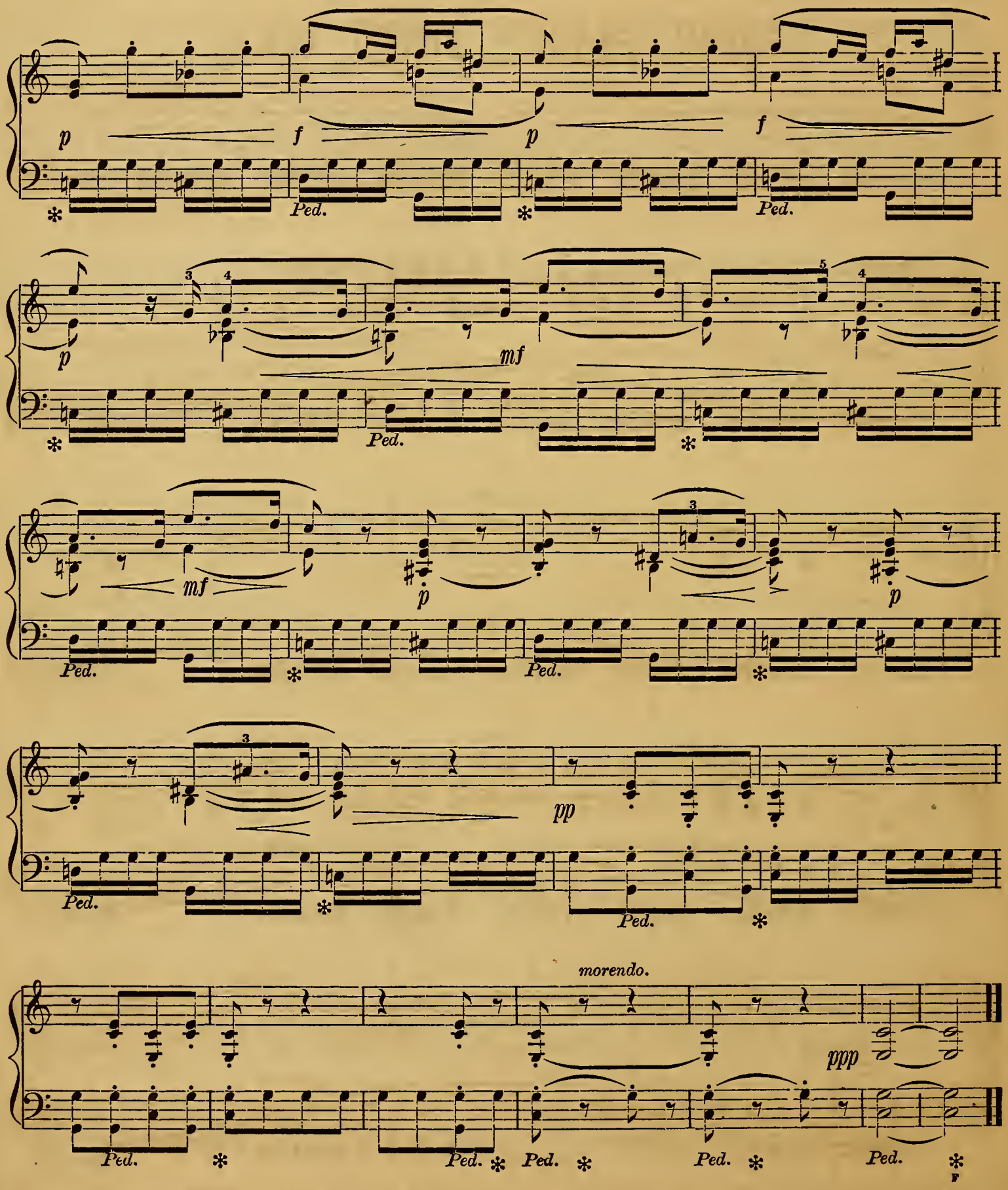
JENSEN.

Dolce, non troppo lento.



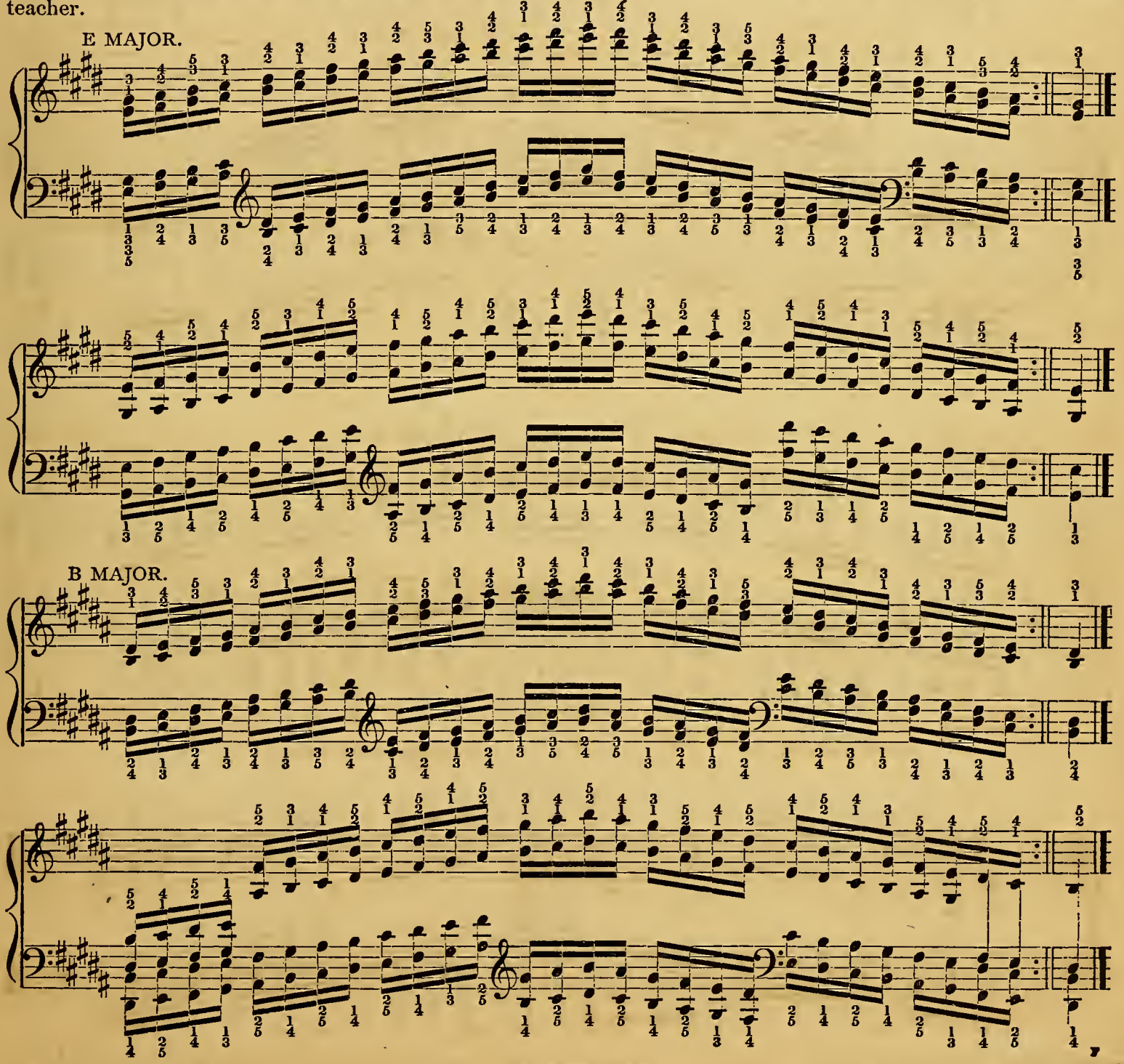

f
p
f
f
p
Ped.


p
Ped.
f
p
Ped.
f
p
Ped.
f
p
f
Ped.
Ped.

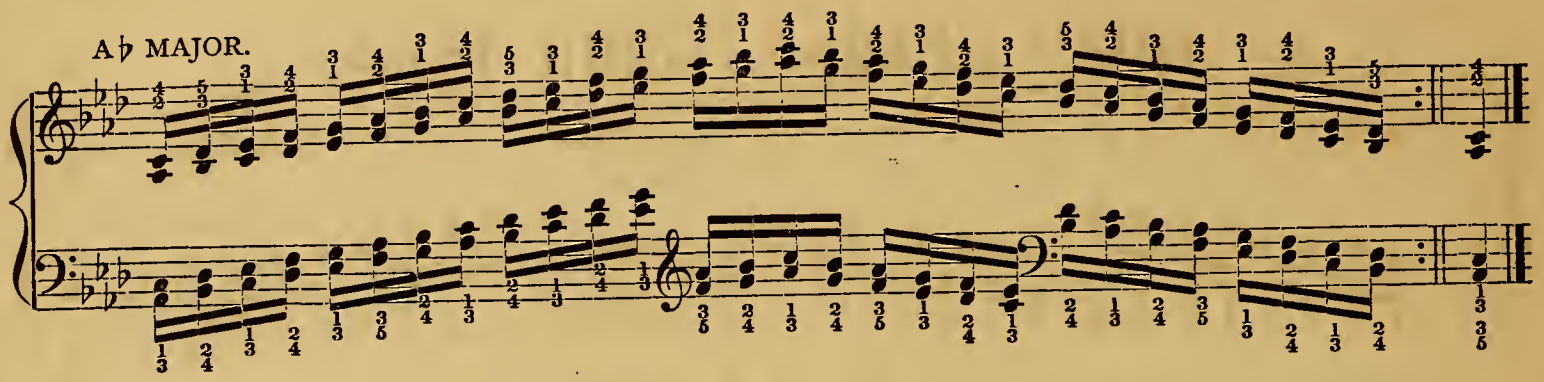

p
f
p
f
Ped.
Ped.
mf
Ped.
mf
p
p
Ped.
Ped.
pp
Ped.
Ped.
morendo.
ppp
Ped.
Ped.
Ped.
Ped.
Ped.

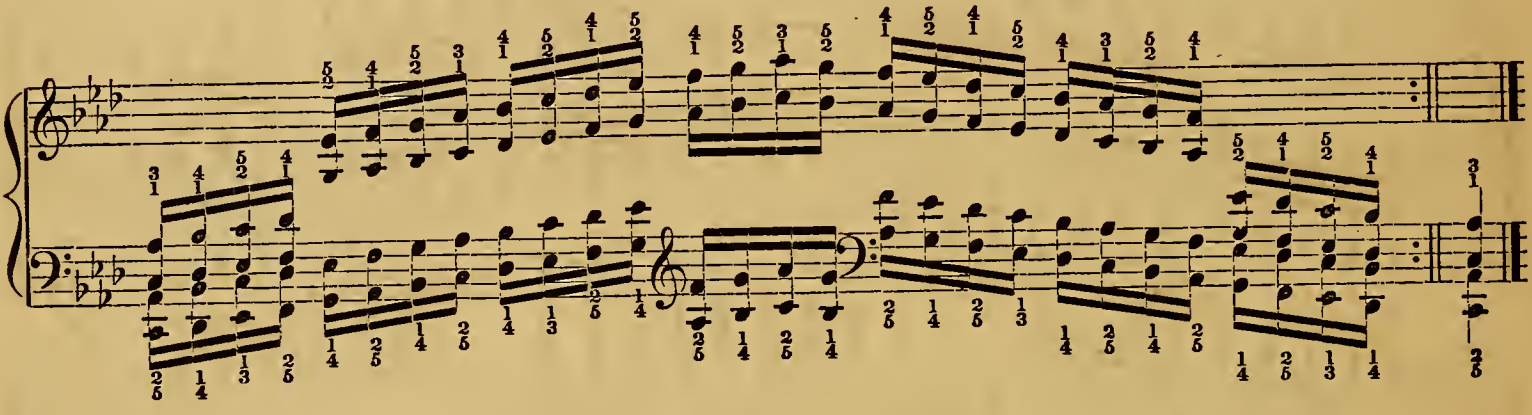
THIRD GRADE. THIRD TERM.

The following exercises in double scales, connected octaves, chromatic scales of double thirds, sixths and fourths, free octaves, chromatic octaves, passages with alternate hands, skips and trills, succeed each other in direct order, without division into lessons or the accompaniment of suitable studies and recreations—which has been the plan hitherto pursued in this method. *It will be required henceforth of the teacher*, to select the proper studies and recreations which ought to accompany the exercises during the term. The selections should be made with the view of illustrating the particular exercise in hand; and nice judgment will be expected of the teacher.

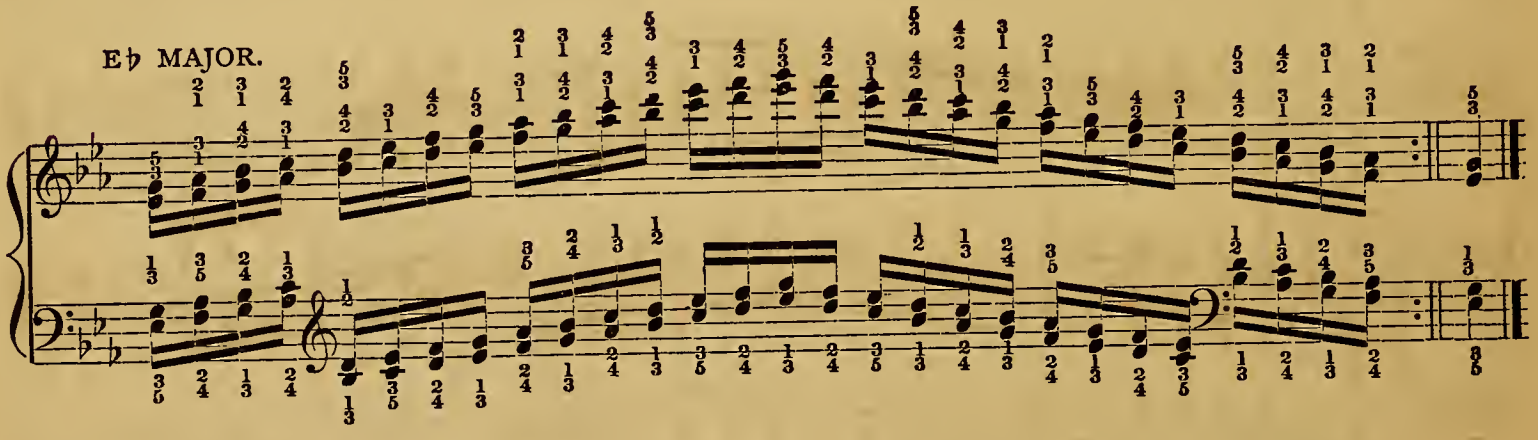


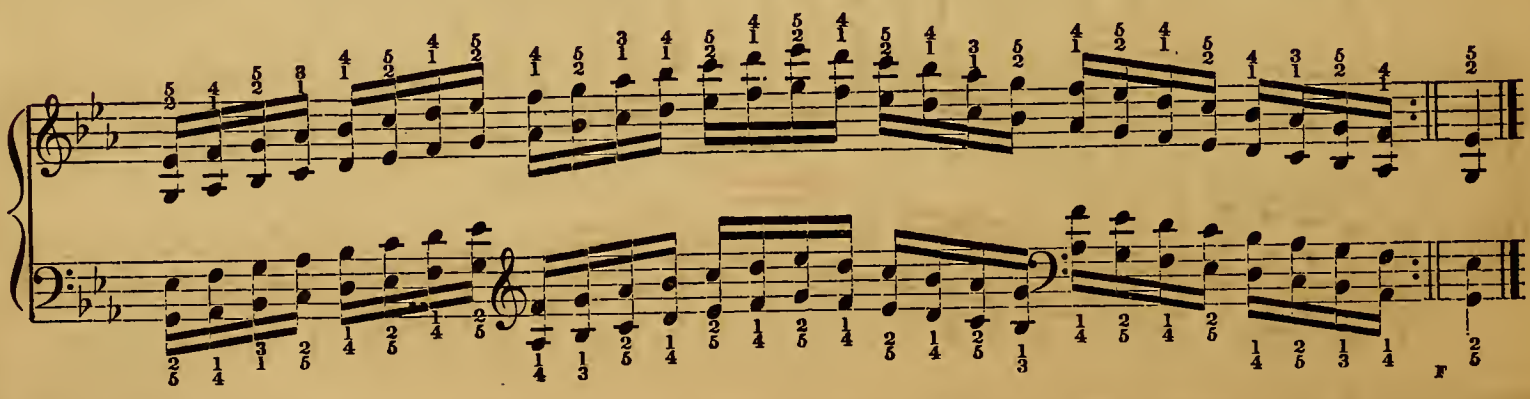
A♭ MAJOR.

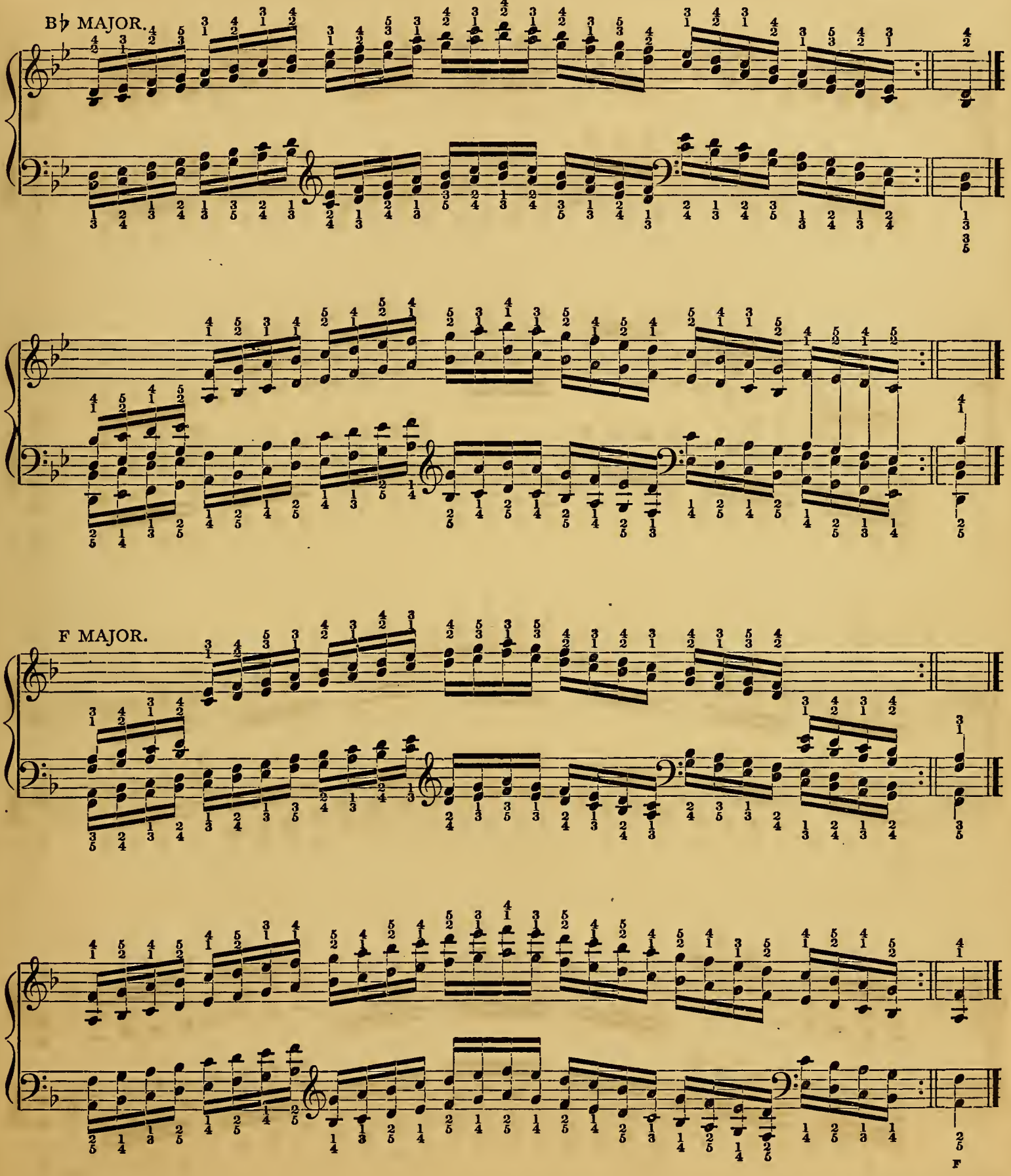




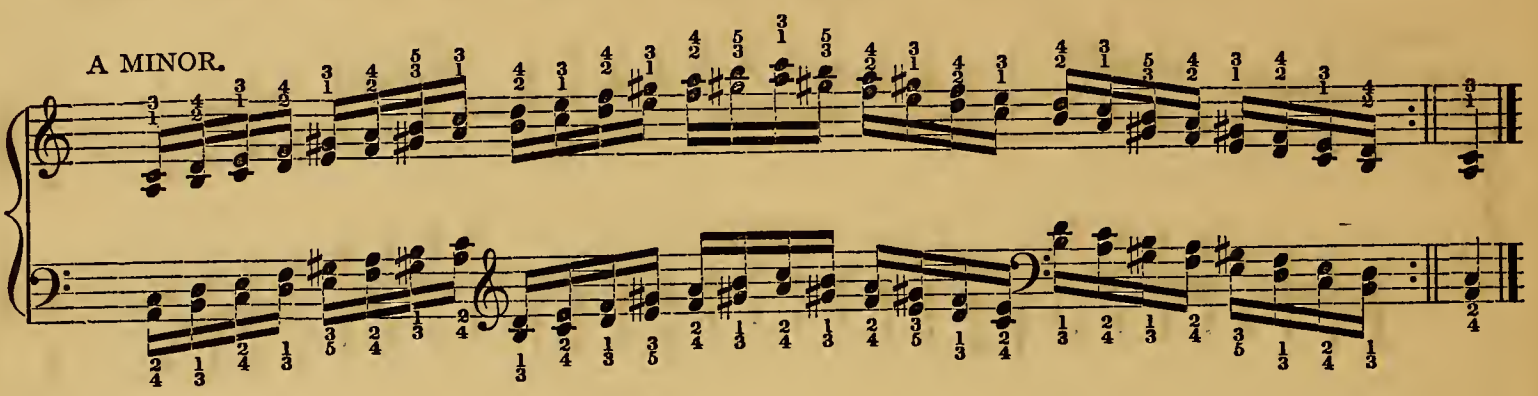
E♭ MAJOR.

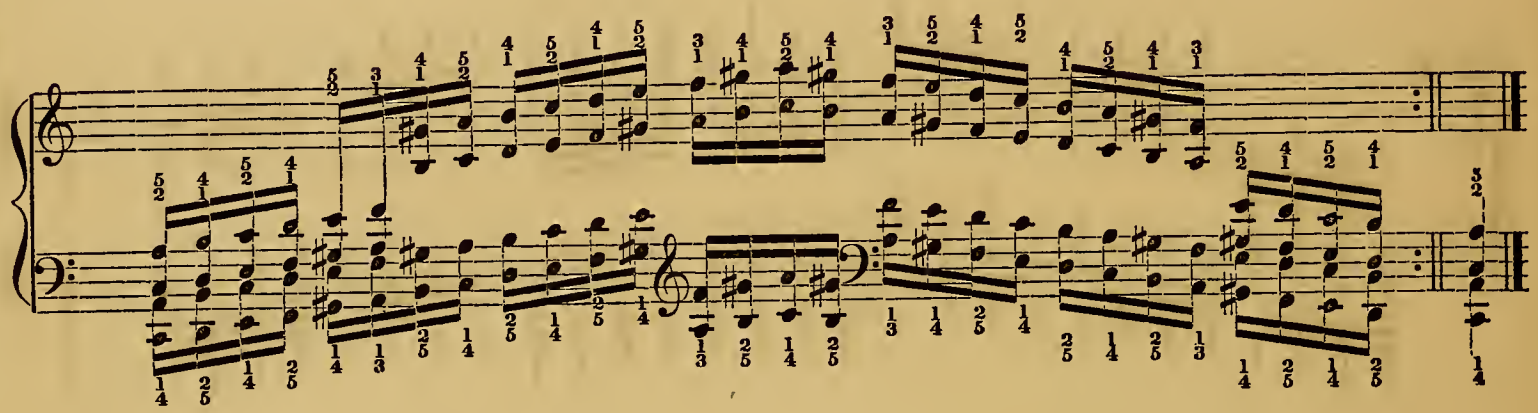




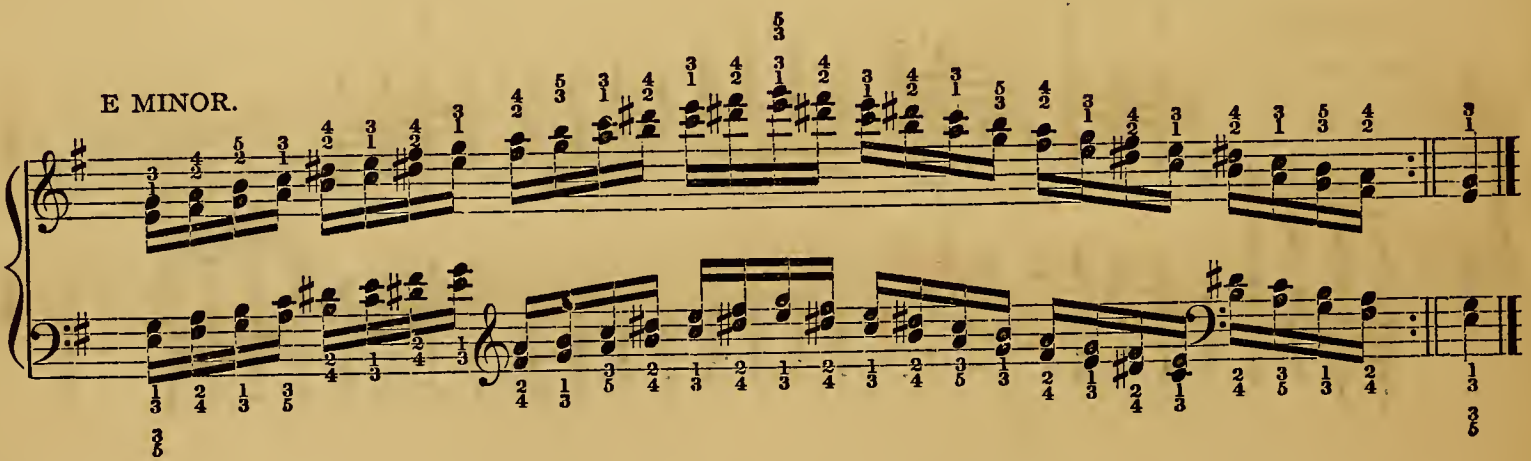

B♭ MAJOR.
F MAJOR.
F

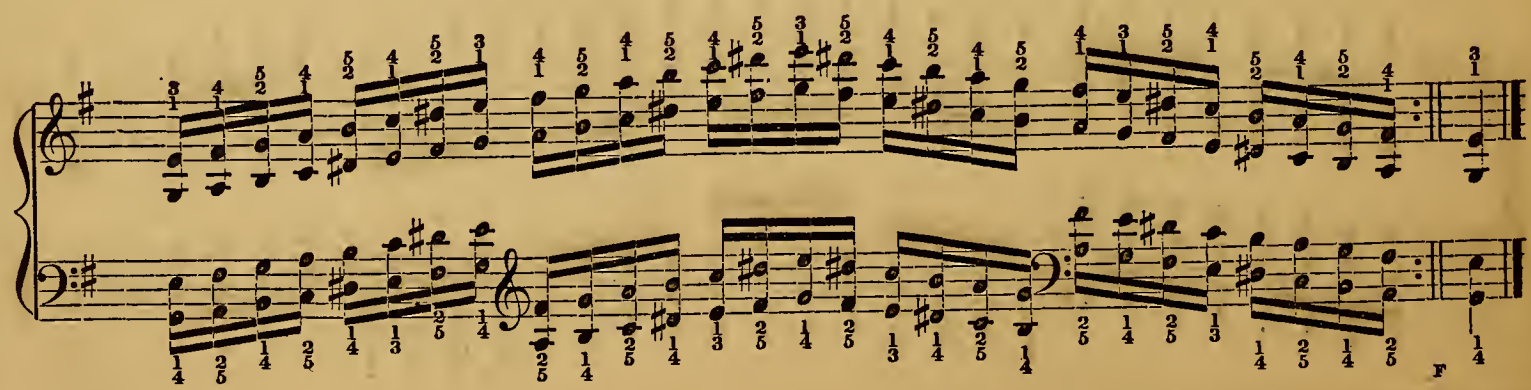
A MINOR.



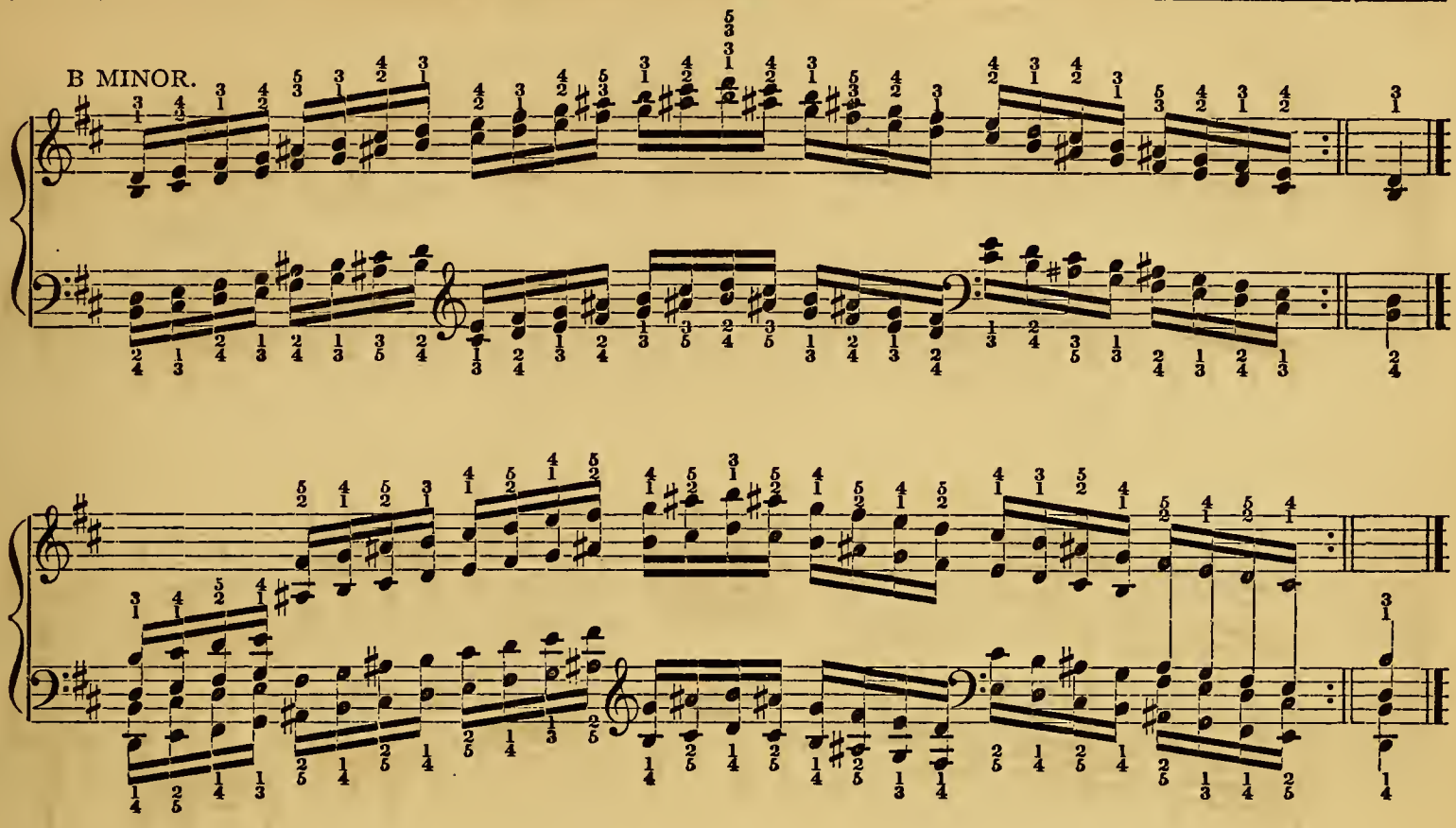


E MINOR.

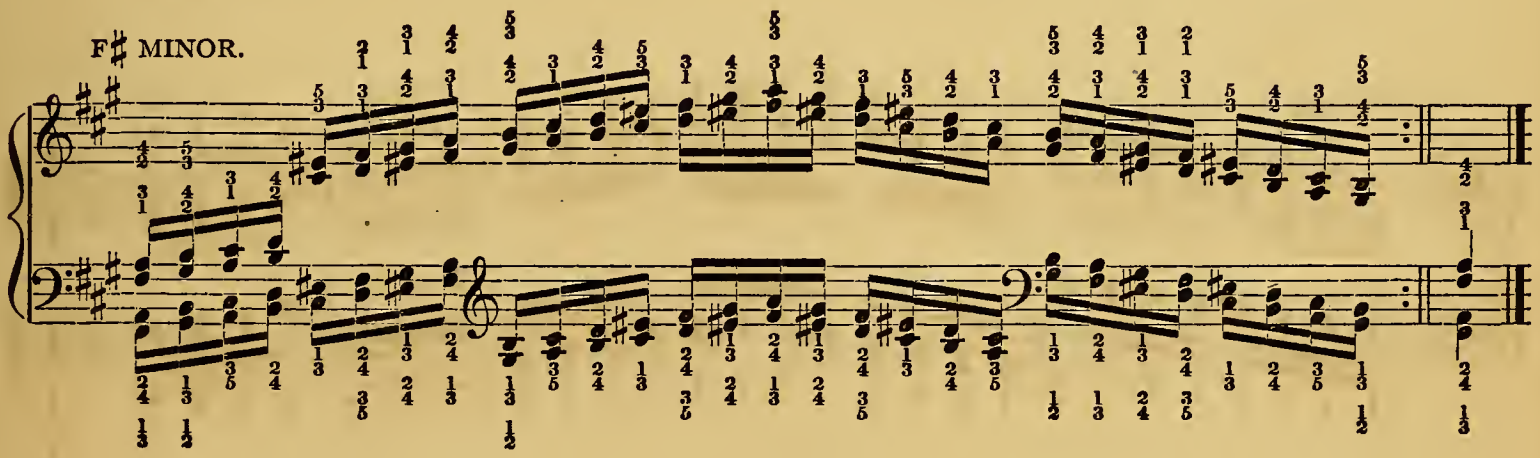


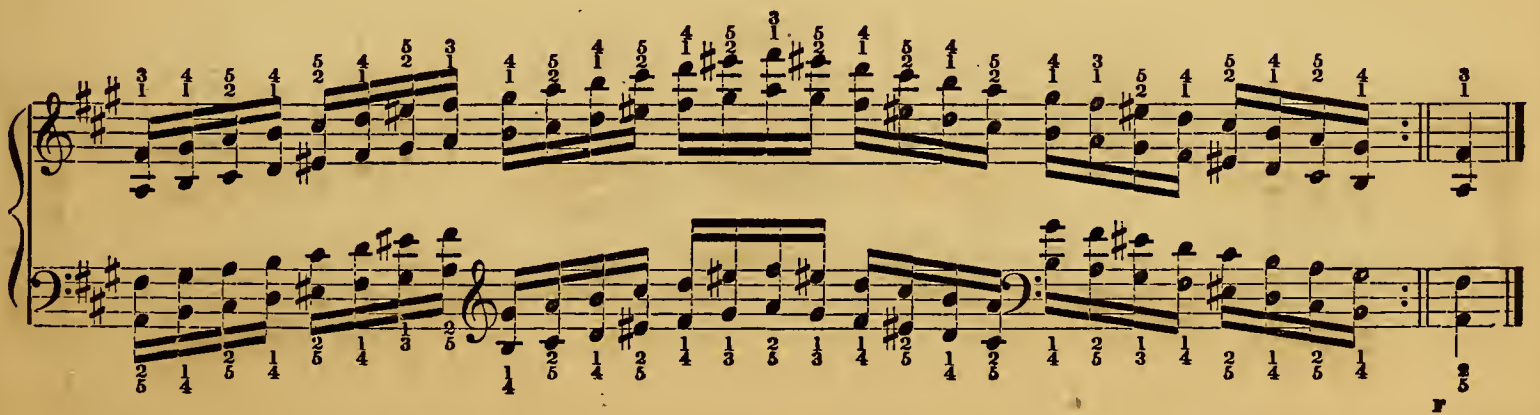


B MINOR.

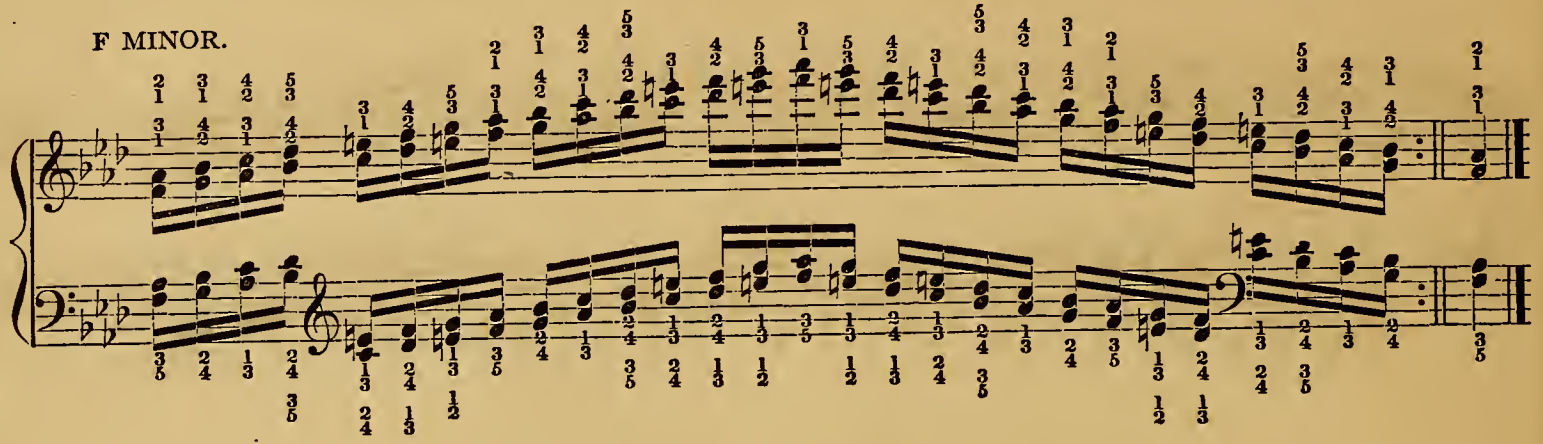


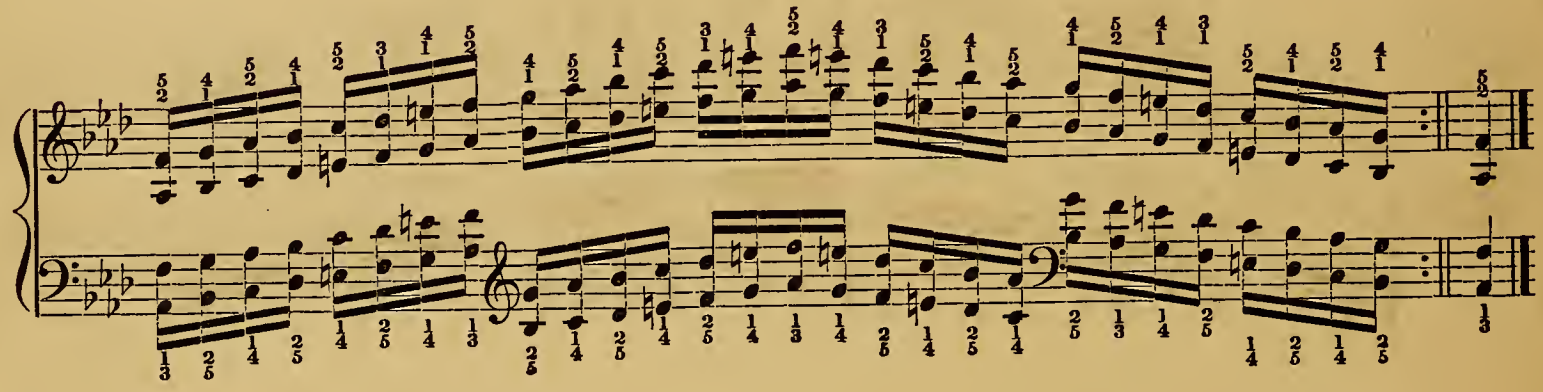
F♯ MINOR.



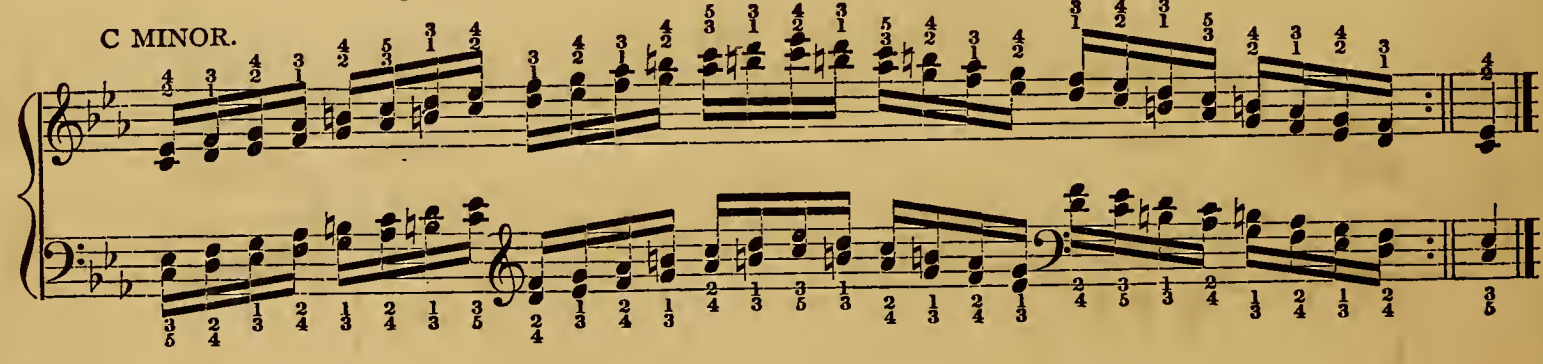


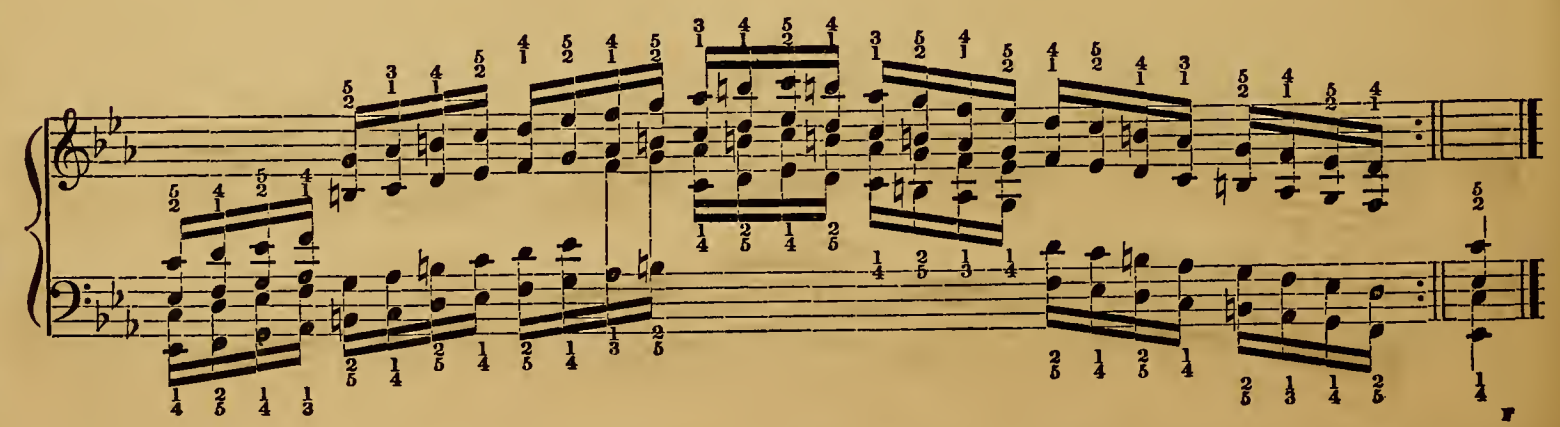
F MINOR.



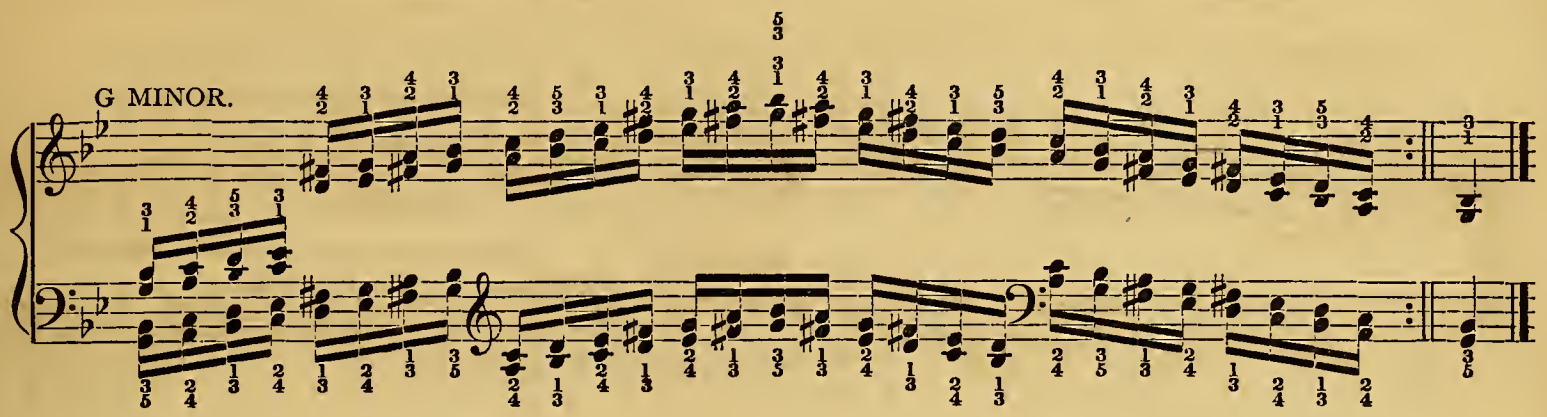


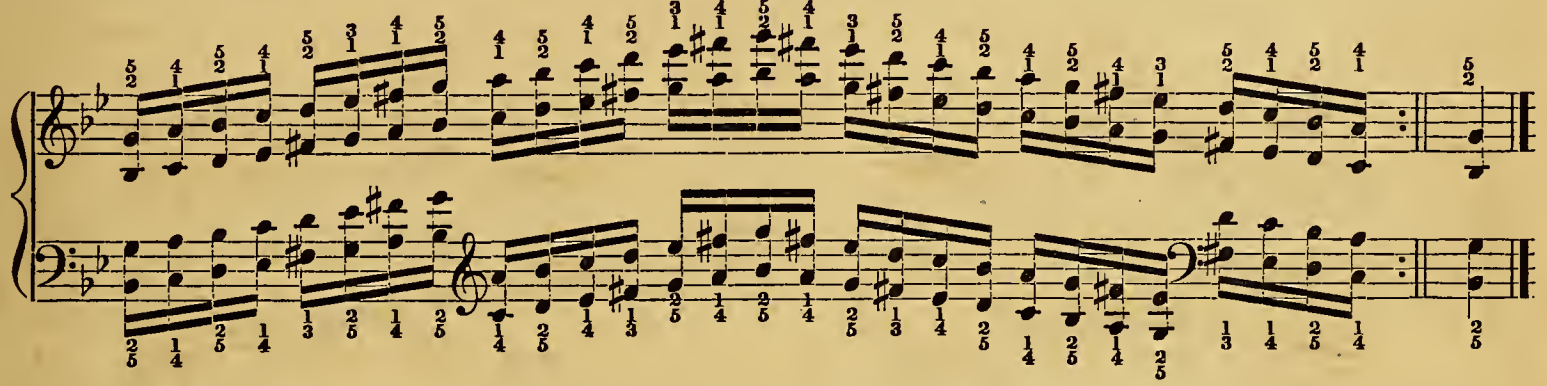
C MINOR.



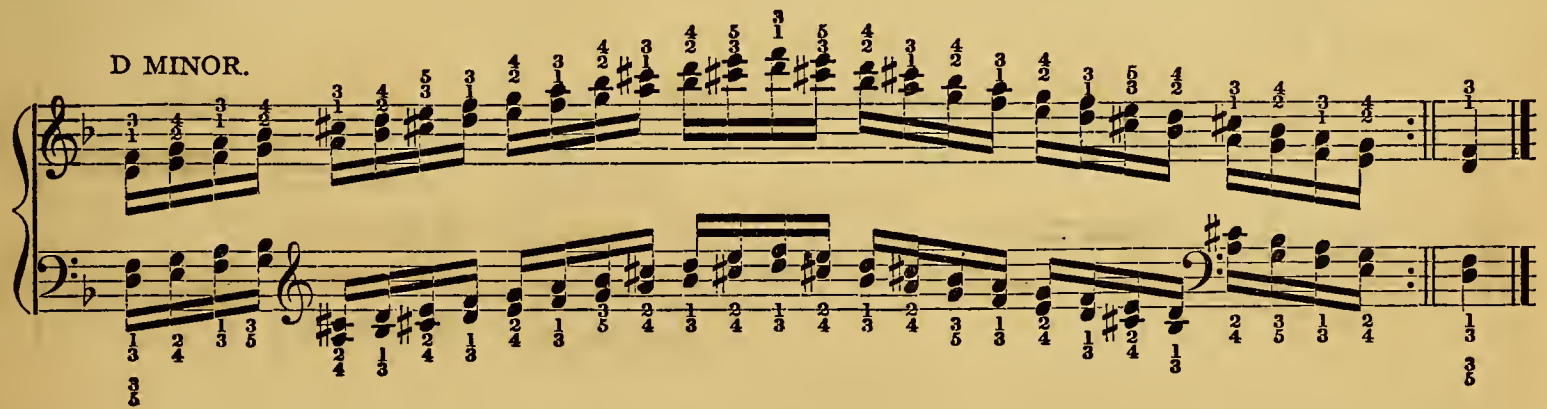


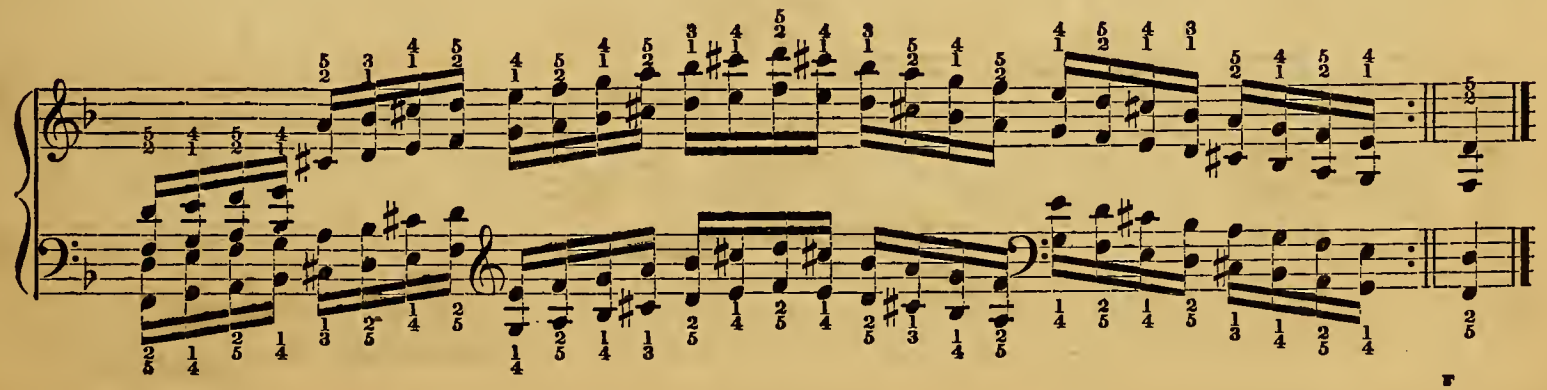
G MINOR.



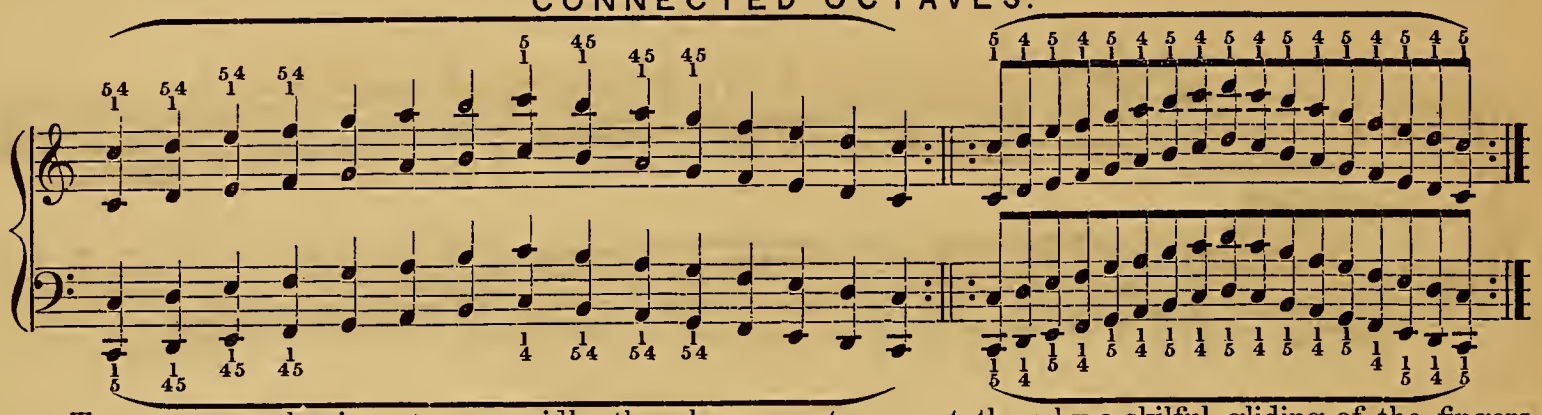


D MINOR.

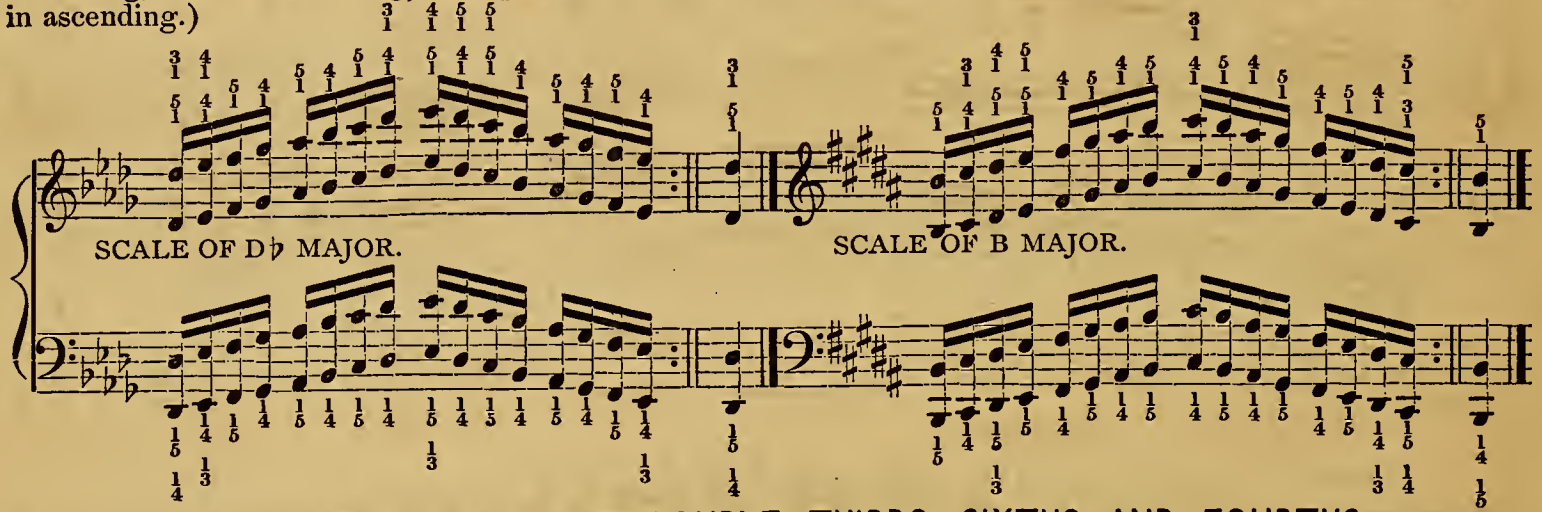




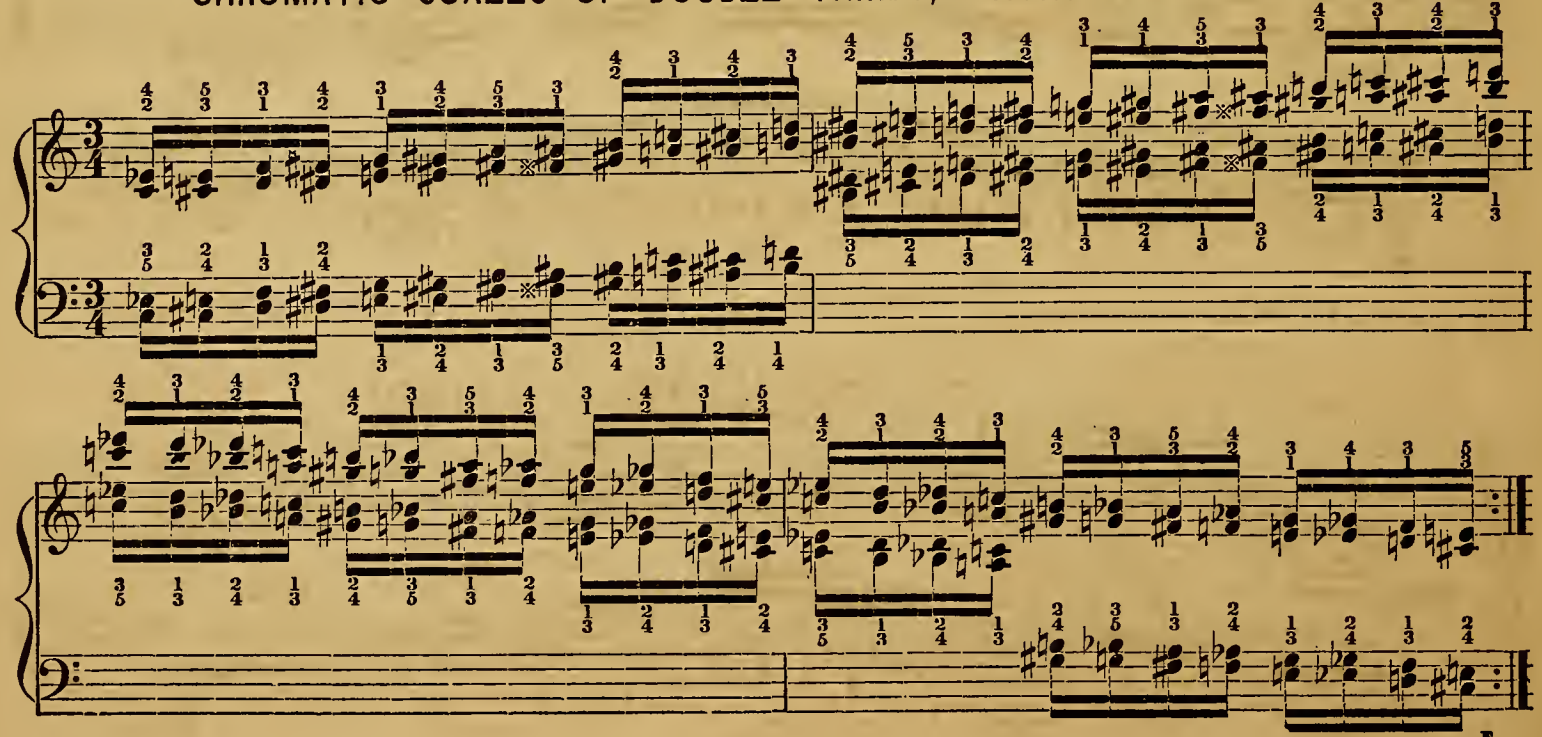
CONNECTED OCTAVES.



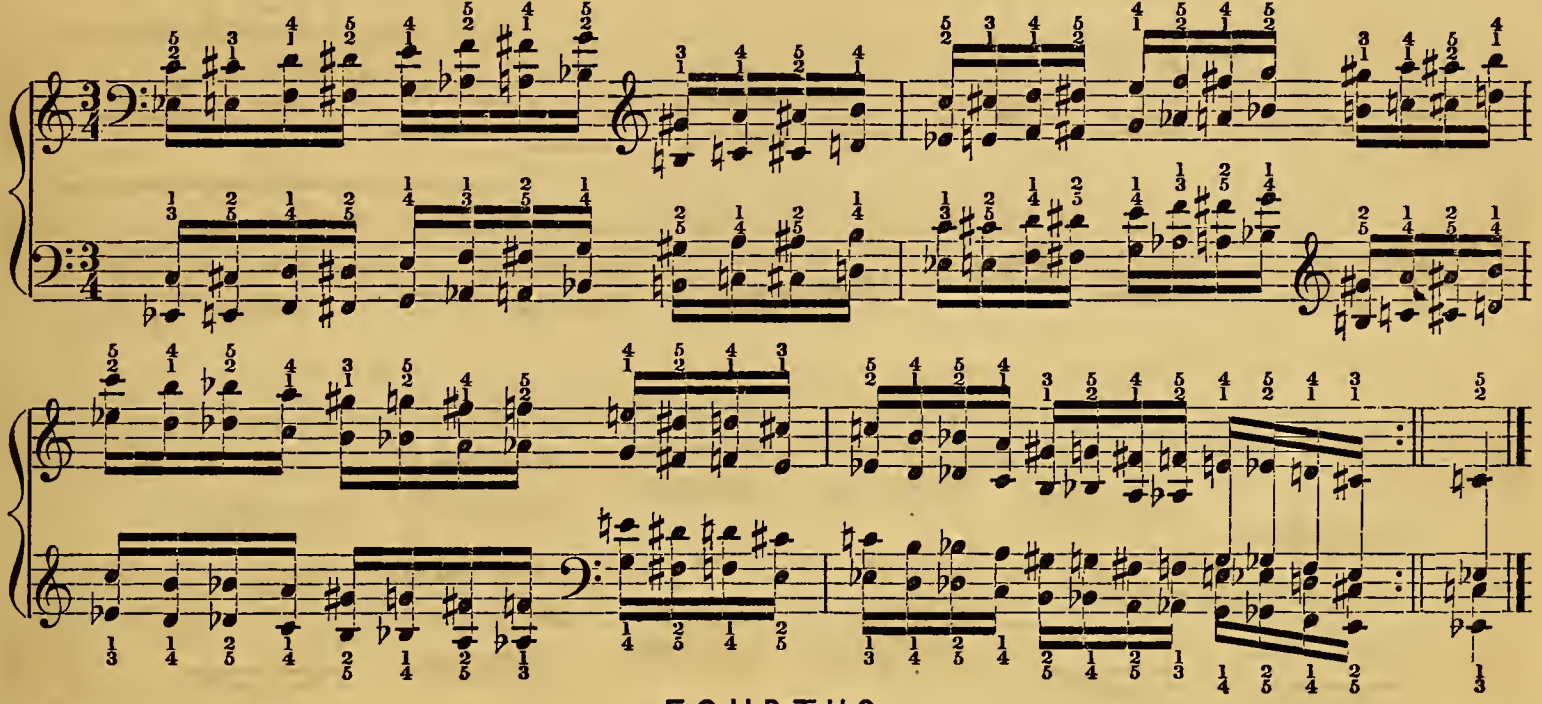
To execute scales in octaves rapidly, the player must connect them by a skilful gliding of the fingers from black to white keys, as well as by passing the third and fourth finger over the fifth, (right hand in ascending, left in descending), and passing the fifth under the fourth and third, (right hand in descending, left in ascending.)



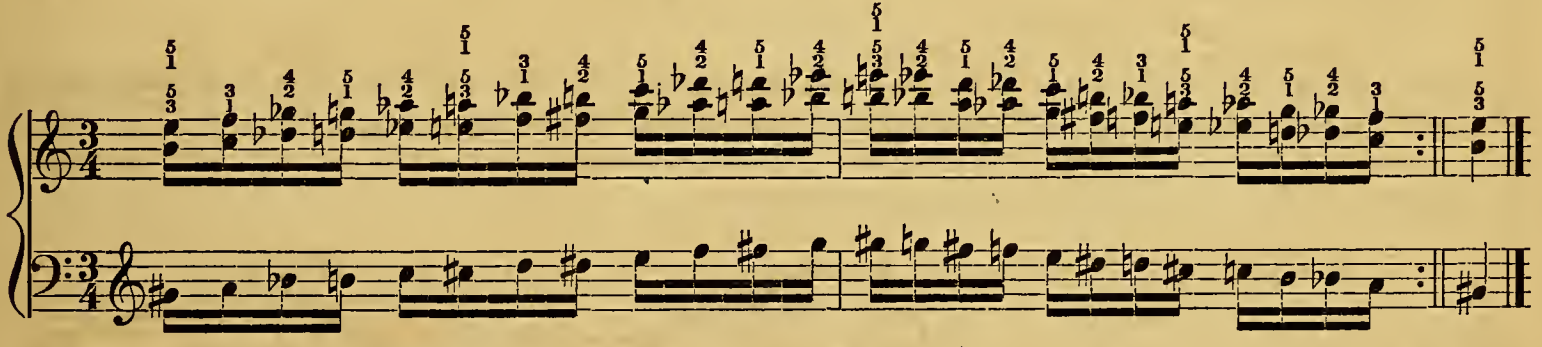
CHROMATIC SCALES OF DOUBLE THIRDS, SIXTHS AND FOURTHS.



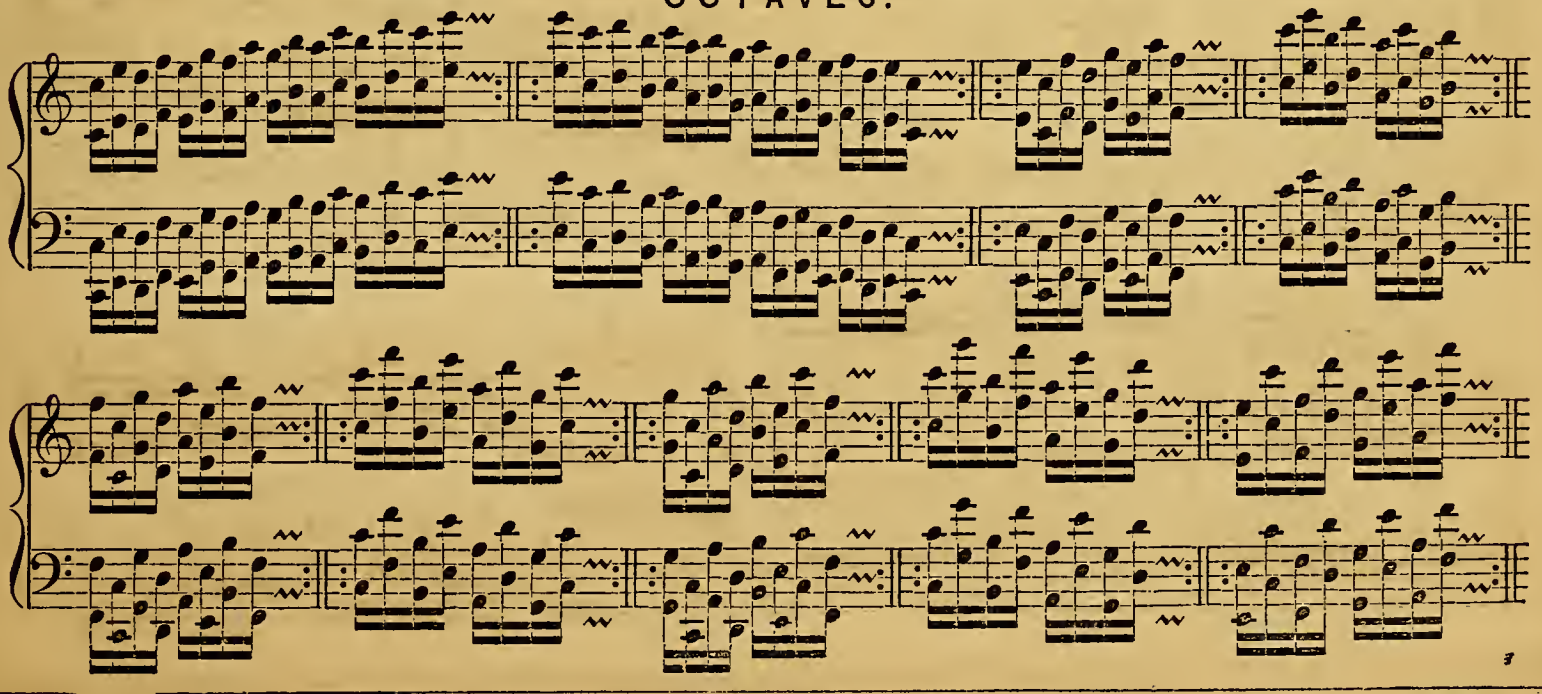
SIXTHS.

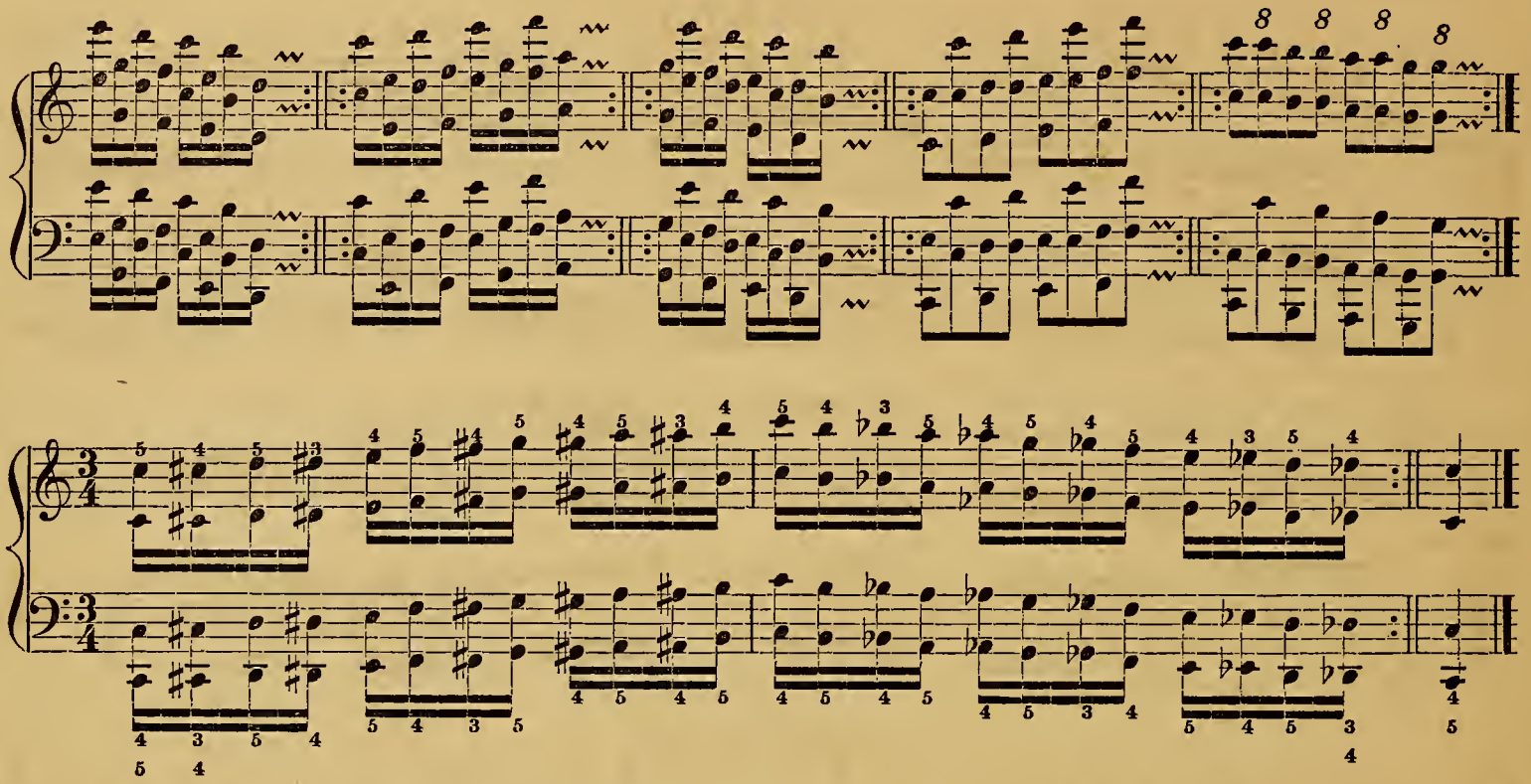


FOURTHS.

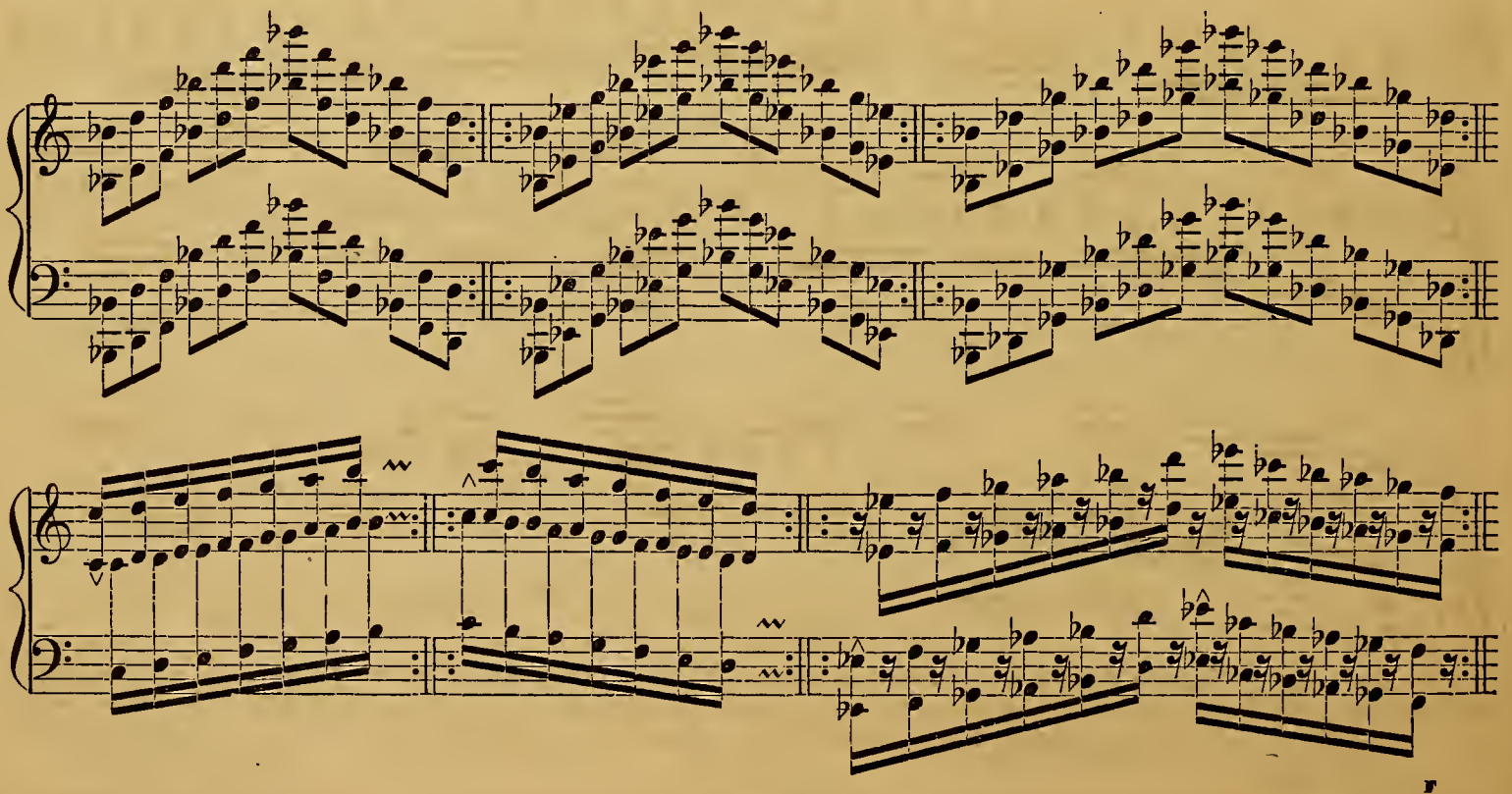


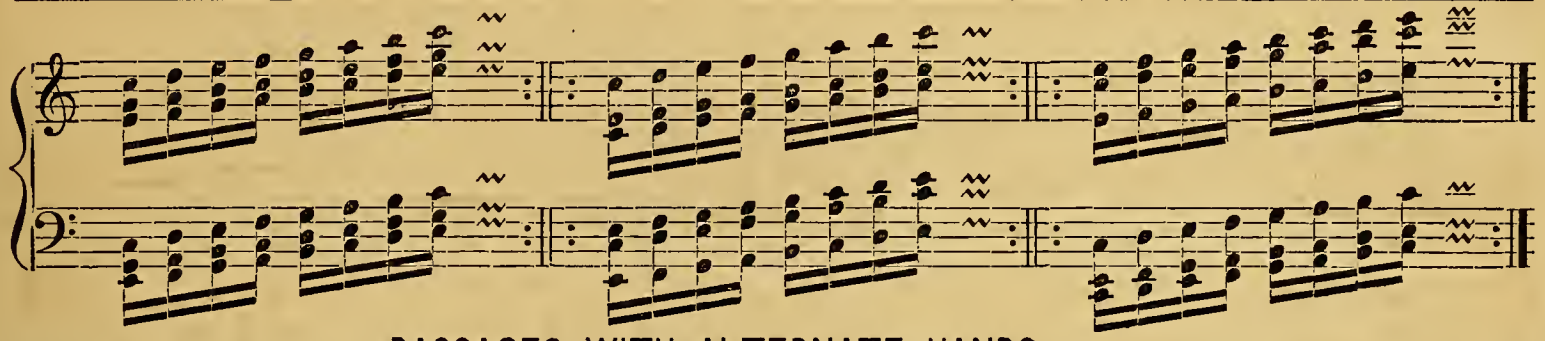
OCTAVES.





Remark.—There is no fixed rule for the use of the fourth finger upon the black keys in staccato octave passages. Those, whose hands have a wide reach, will prefer the fourth finger upon the black keys, while those whose hands are smaller, will only use this finger upon black keys, when most convenient. Intelligent teachers will in all cases decide what is best for each pupil.



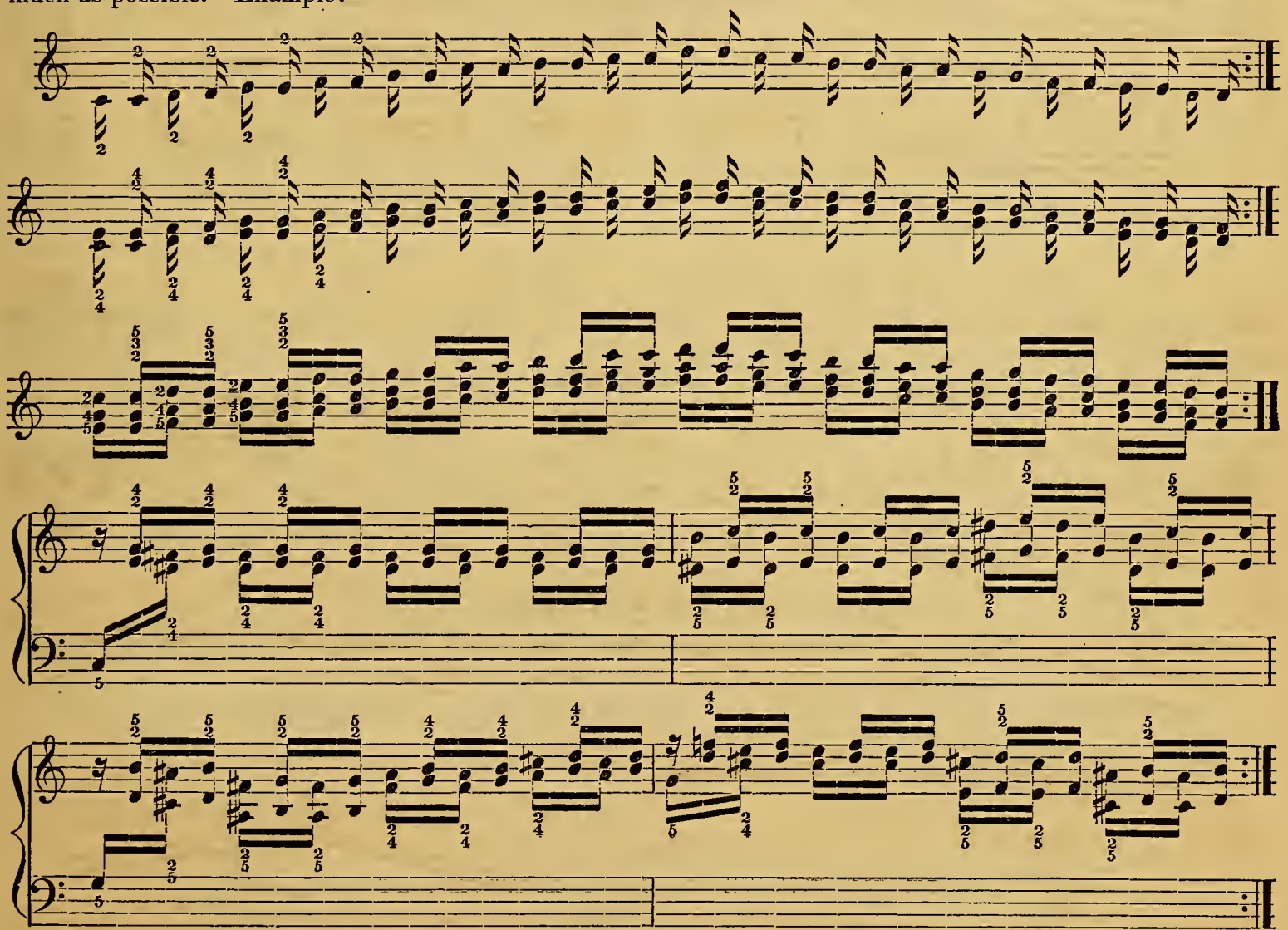


PASSAGES WITH ALTERNATE HANDS.

Many passages occur in which the fingers of both hands are placed within one another to take the notes, or in which the hands must cross one another.

In these passages we must not only attend to the way of fingering, but also to the placing and holding of the hand, in order to always find that which is the most convenient.

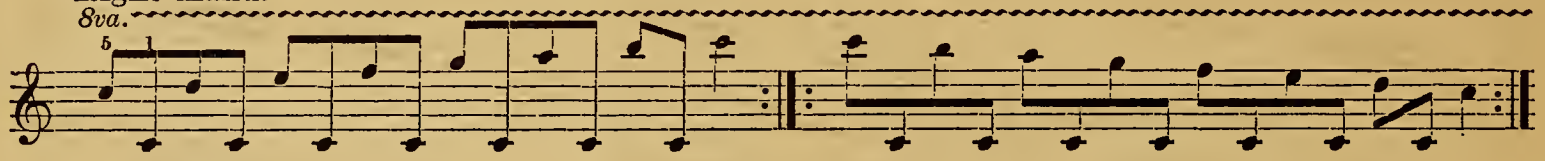
In placing the hands one within the other, the left is generally held over the right, and so high above it, that one shall not touch nor impede the other. In the left hand, the use of the thumb must be avoided as much as possible. Example: —



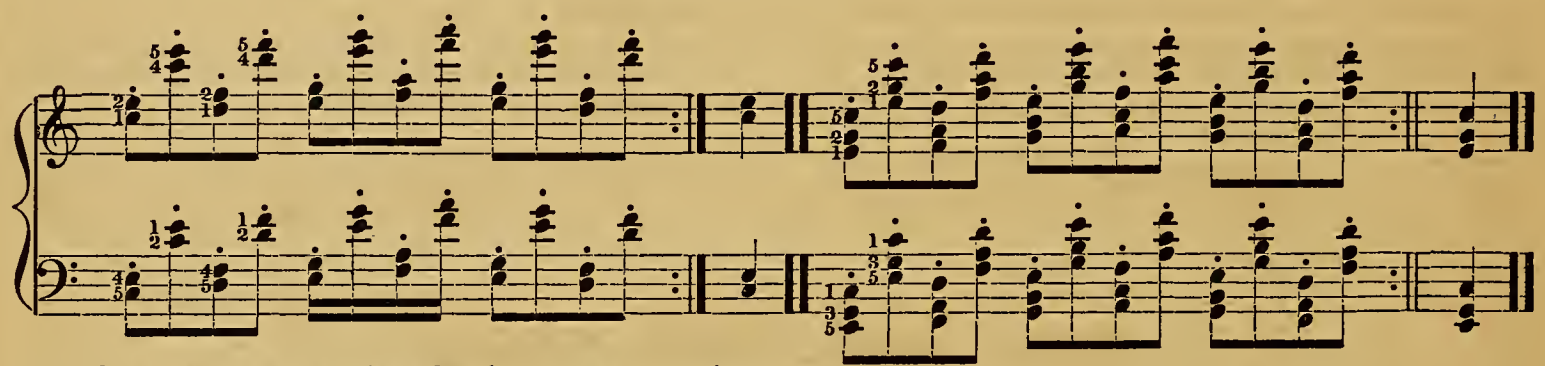
In striking the keys with the two hands as above explained, we must observe, as in other cases, all the rules relating to the equal lifting up of the finger, to the equality of tone, &c.; as an inequality or imperfection in the execution of these passages, destroys all their attraction. The thumb, when not employed, may, however, be held a little outwards.

SKIPS. (LIGHT TOUCH.)

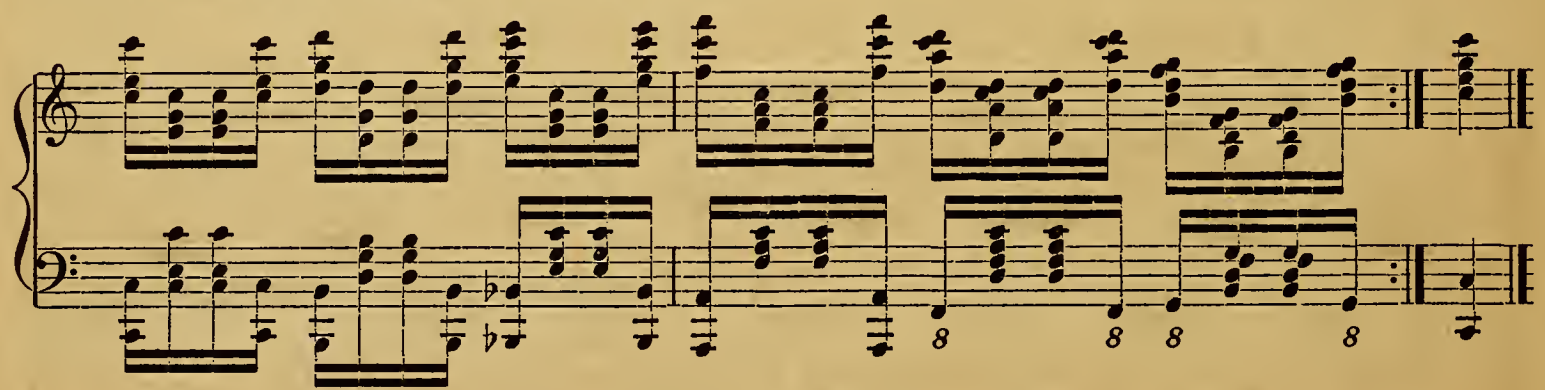
Right Hand.



Left Hand.



Practise this exercise also in contrary motion.



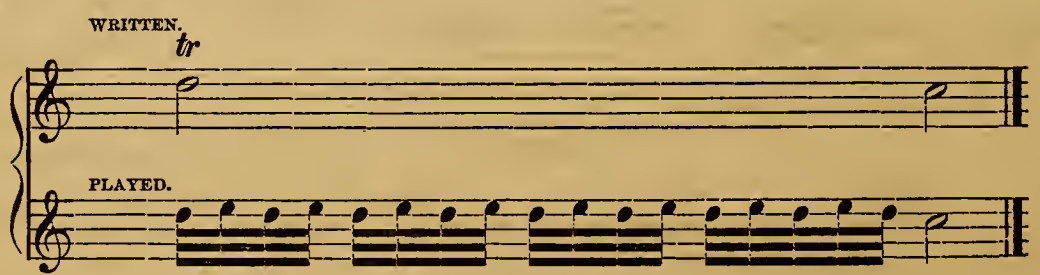
STUDY OF THE TRILL.

This important embellishment requires long, unremitting practice, in order to be executed with perfection.

An indispensable preliminary study is the careful practice of the slow trill, which precedes the rapid one.

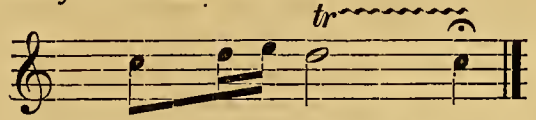
The trill is commonly marked by the abbreviation, *tr*, and consists of two contiguous tones, namely, the principal tone, (which is written out), and the next tone above.

The trill usually begins with the principal note.

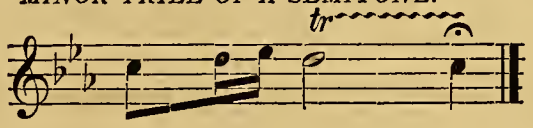


The trill is either major or minor, according to the mode in which it occurs.

MAJOR TRILL OF A WHOLE TONE.

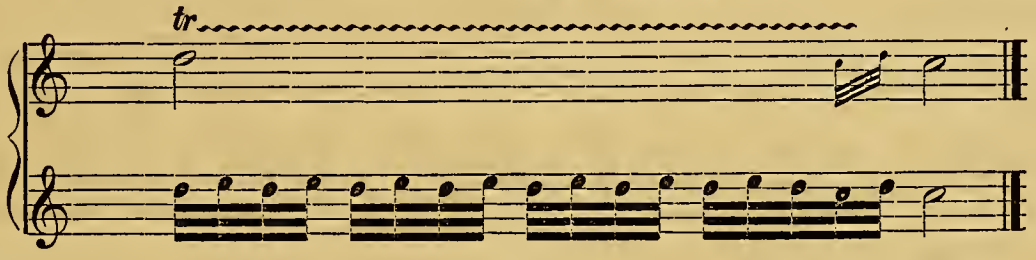


MINOR TRILL OF A SEMITONE.

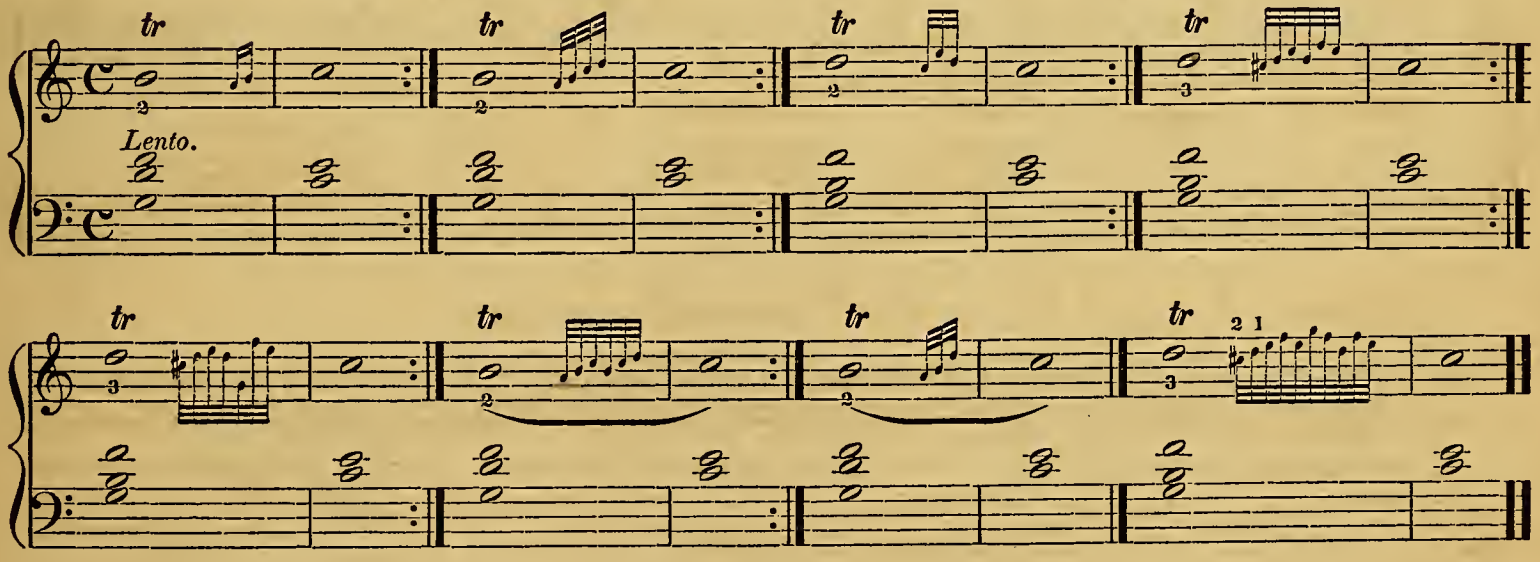


The trill has various terminations, or closing notes, (ascending or descending) which are played as rapidly and lightly as the other notes of the trill.

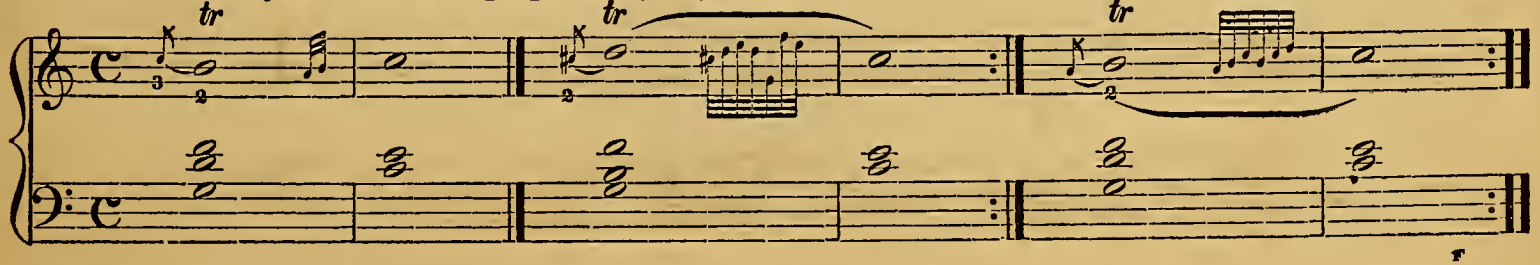
TRILL, WITH A SIMPLE TERMINATION.



EXAMPLES OF TRILLS WITH VARIOUS TERMINATIONS.

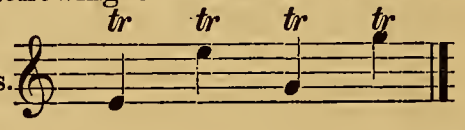


The trill may sometimes be prepared by a grace note.

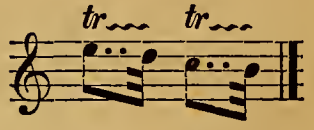


All the following trills are executed without any termination.—

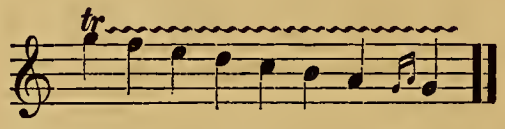
First, in Skips.



Second, when the next note descends.

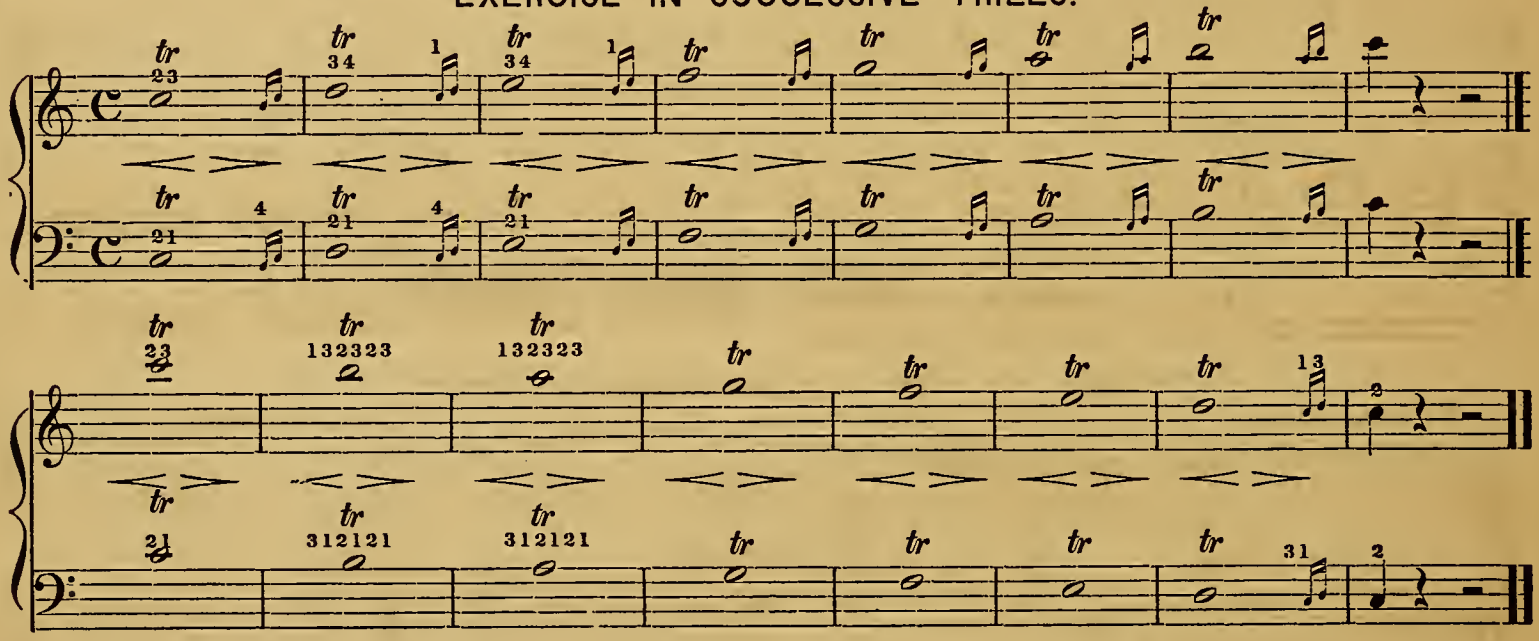


Third, descending chain of trills.

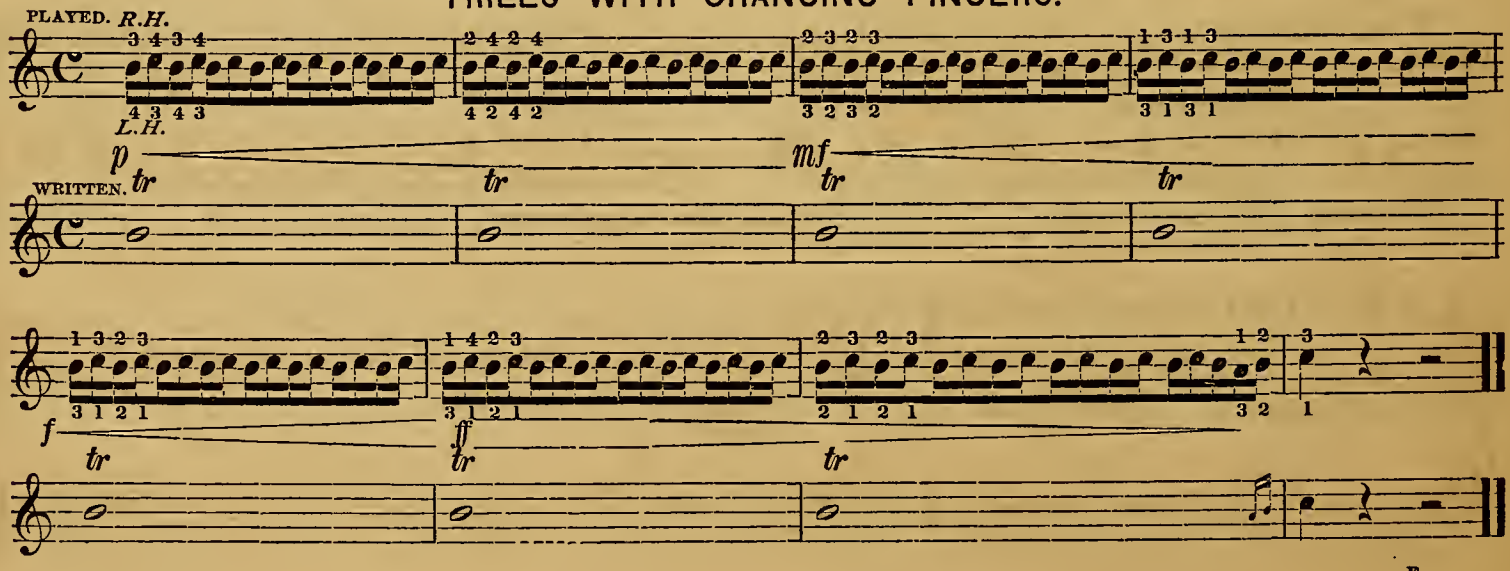


The trill should be practised with every shade of *forte* and *piano*. Though one should be able to make a perfect trill with any two fingers, especial attention should be given to the third and fourth, and second and third fingers of the right hand, and the first and second, and second and third fingers of the left hand.

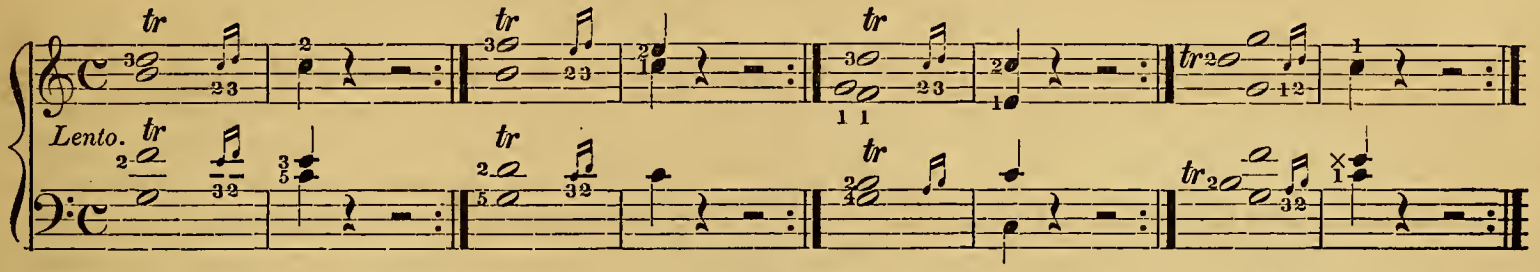
EXERCISE IN SUCCESSIVE TRILLS.



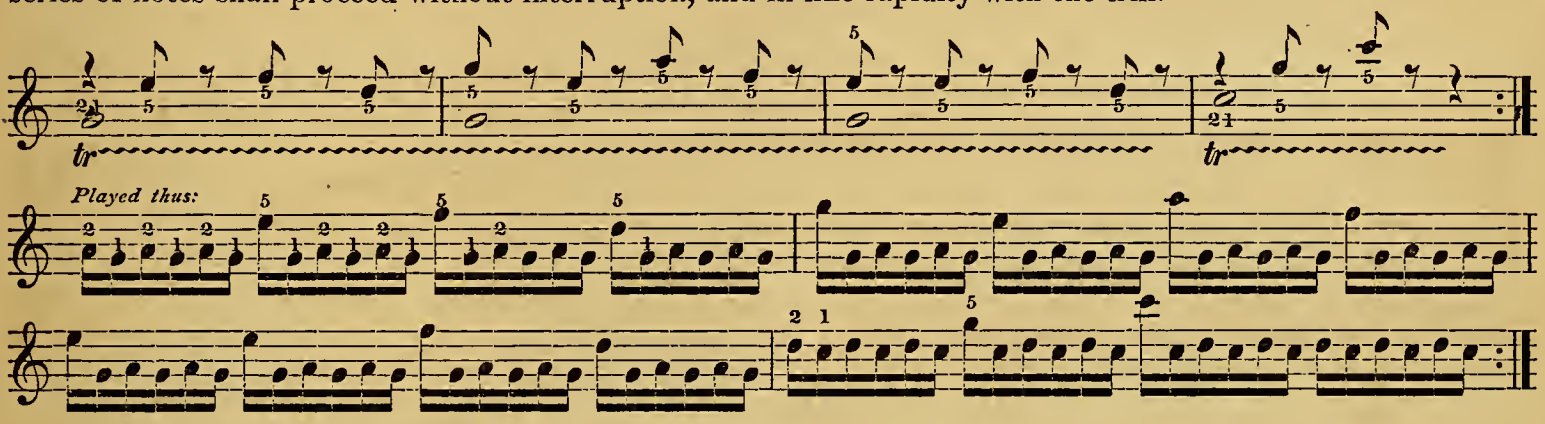
TRILLS WITH CHANGING FINGERS.



TRILLS FOR BOTH HANDS.

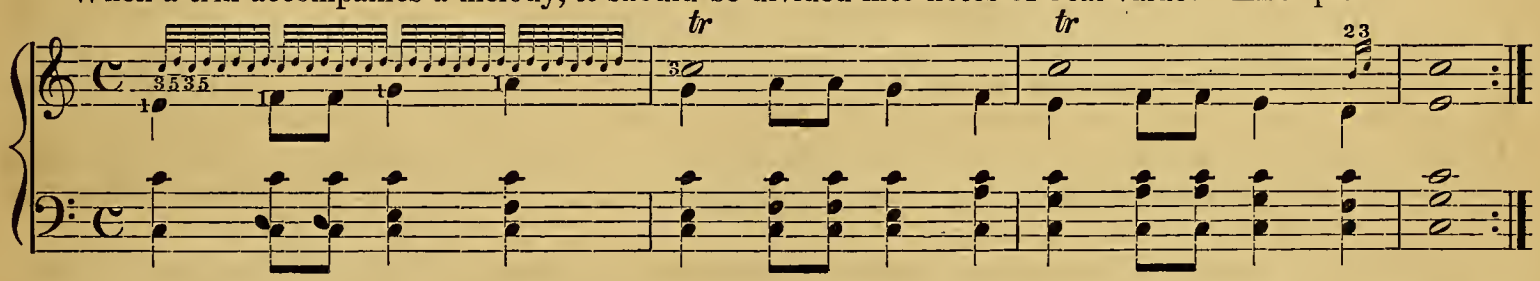


When the notes which stand over the trill are so distant that we cannot reach them, so as to strike them along with the accessory note, they must be struck alone between the trill, *instead of the accessory note*, in such a manner that the principal note shall immediately precede and follow each of them, and so that the whole series of notes shall proceed without interruption, and in like rapidity with the trill.



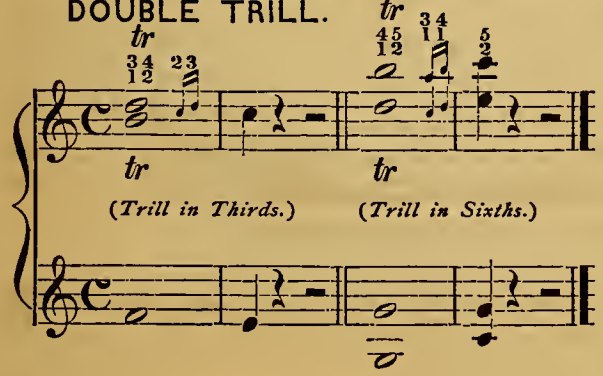
TRILLS WITH ACCOMPANYING MELODY.

When a trill accompanies a melody, it should be divided into notes of real value:—Example.

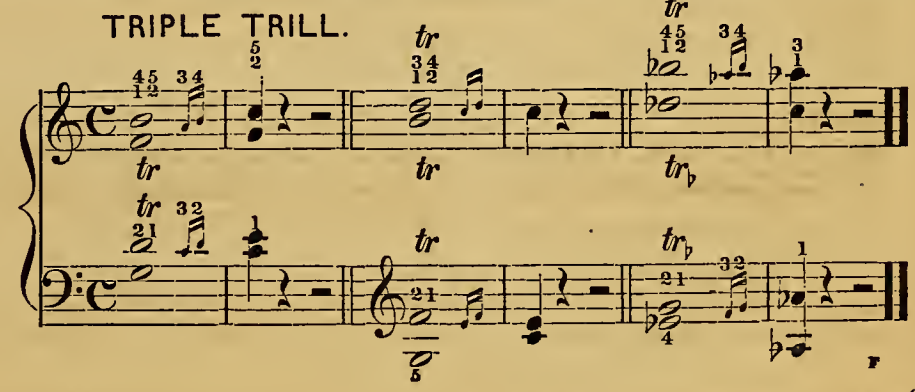


When double trills occur, in which, for the greater facility of execution, only the principal note is doubled, the lower note must always be taken by the thumb.

DOUBLE TRILL.



TRIPLE TRILL.



CONCLUSION.

It is hoped that the foregoing method of instruction for the Piano-Forte has guided the pupil onward thoroughly, step by step to the point from whence he will be ready to pursue the study of the art independently of an instruction book. Henceforward it may be left to the good taste and discrimination of the teacher to select such a course of études and pieces, in a progressive order and according to the talent and proficiency of the pupil, as will lead him steadily on towards the goal of his aspirations,—the mastery of the art of Piano-Forte playing. In order to facilitate such a future course of instruction, or at least to place before the eye of teacher and pupil the character of such a progressive plan of study, the following lists of studies have been prepared, not, however, with the intention of demanding strict conformity to their order, but merely an approximation thereto. And to guard against narrowness of range, a parallel course has been laid out, so that a choice or substitution can be made if it be desirable.

LIST OF STUDIES.

Czerny, op. 299. School of Velocity.—Bertini, op. 29. Loeschhorn, op. 66.
Bertini, op. 32.—Heller, op. 46.
Heller, op. 45.—Krause, op. 5.
Czerny, op. 740.—Köhler, Velocity.
Clementi, Preludes and Exercises.—Al. Schmitt, op. 16.
Czerny, op. 337.—40 Daily Studies. Heller, op. 16.
Moschelles, op. 73.—Grund, op. 24.—Eschmann, op. 22.
Bach, Inventions.—Ch. Mayer, op. 200.—Jensen, op. 32.
Cramer's Studies, 1st. and 2d. books.
Clementi, Selections from the Gradus ad Parnassum. (*Russell & Co.*)

Bach, Six Partitas, op. 1.
Bertini, op. 66. Characteristic Studies.
Bach, English Suites.
Mayer, op. 119.
Moschelles, op. 70.
Chopin, op. 10.
Chopin, op. 25.
Moschelles, op. 95. Characteristic Studies.
Studies, by Henselt, Döhler, Thalberg, Schumann, Liszt.
Bach, Well Tempered Clavichord, etc.

DIRECTIONS FOR PRACTICE.

In practising a piece, two faults are often committed, against which one cannot be sufficiently warned. The first is, to practise rapid movements in quick tempo; the second, to play over the easier parts of the piece as often as the difficult ones. This is wasting time, and leads to incorrect study. Many players have experienced the greatest difficulty in divesting themselves of these evil habits. It is absolutely necessary to observe the following rules in practising:—

1. The piece must be played through several times slowly, and as well as possible, in order to form a general idea of its character and difficult passages.

2. The latter are to be attacked without delay, after seeking the best adapted fingering, and practised slowly, with a precise and firm touch, even if one has to force one's self on account of having fallen victim to a hasty and superficial method of study. To acquire a correct and flowing style of playing is only possible by practising very slowly.

3. If a certain passage offers peculiar difficulties, try while practising to count aloud, and accent sharply, both in counting and playing; thus rhythmic feeling is not only developed better, but also the counting aloud exercises a great and undeniable influence upon the even development of the force of the fingers. Yet this counting aloud must not be carried to excess, as it tends to turn the study of Piano-Forte playing into mere mechanism. It should therefore by no means be resorted to invariably. In compositions with no fingering marked, the player should resort to the experience he has acquired in Finger Exercises and Études. In case this does not suffice, he must seek a fingering himself. Upon thorough reflection, each one will find, if not always the best, yet certainly a good fingering.

4. The player should guard against the bad habit of hurrying, a fault into which he easily falls if he is careless, and which is more common than the equally bad habit of dragging.

5. A player possessed of true musical feeling will strive more or less in studying these single parts to render them with taste and due observance of the marks of expression, unless there are reasons, having reference to the mechanism of playing, which force him to the contrary. For it is often necessary to practise certain passages with a firm touch, before one is able to render them, as prescribed *piano* or *pianissimo*, with clearness and evenness. Other passages, especially *staccato* double notes, must be studied *piano* in order to attain that facility which even in *ff* must not be wanting. But if the player's attention has been drawn too much to the conquering of mechanical difficulties to be able to regard expression, it will then become necessary that he play the piece several times with especial regard to all signs which refer to expression, feeling, and character of the piece. The study of the right use of the pedal should also be observed.

6. A player who has not yet become accustomed to playing before others, must study the composition which he intends for public performance with such thoroughness that technically, as well as with regard to style, his fingers can find as it were, their own way and true expression, if he should be overcome with fear and embarrassment, which is often the case at the commencement of the performance. An artistic rendering of the piece, under such circumstances, is out of the question; yet it will guard the player against the misfortune of ceasing altogether, while by degrees he will gain sufficient composure and deliberation to use his powers with perfect freedom as he gets farther on in the piece.

7. In order to correct faulty execution, players should not choose too difficult studies and pieces, so that they may devote their attention principally to the position of the hand. But if such is not the case, it will be found more advantageous, for the quicker development of mechanical dexterity, to practise such studies as are a little beyond the powers of the player.

8. Sometimes it is of advantage to study such works as will call forth all the powers of the player. His execution will in this way improve most rapidly, and receive new impulse, even though he do not wholly succeed in rendering the composition perfectly. Yet it is also necessary, at a later period, to practise anew those pieces whose difficulties he could not formerly master completely.

READING OR PLAYING AT SIGHT.

1. The player can only devote his attention to the study of reading at sight, after he has gone wholly beyond the rudiments and acquired a certain degree of execution.

2 He should choose such works as he can fully master, and which, with especial regard to mechanism, present but few difficulties.

3. The principal rule in the study of reading at sight is to allow nothing to prevent playing one section of a piece without stopping from beginning to end. Even if chords are struck wrong and passages played imperfectly, or notes have to be omitted, yet all this must not induce the player to stop and correct himself, but he should continue playing uninterruptedly, endeavoring to render, if but in the main points, a faithful picture of the whole work.

4. He must choose a tempo which facilitates the execution, yet it should not deviate much from the one prescribed. Difficult passages must be played through in the manner described until they are conquered. Sometimes this is done after playing them over carefully twice or thrice, yet often a longer study is required. But to play such passages fifty or even a hundred times without interruption must not be thought necessary, for this would only tend to weaken the force of the fingers. A certain point, which must be fixed by the player's judgment, ought not to be exceeded; then the practice of these passages should be discontinued until the following day.

5. A piece should in this manner be played through once, at most, and then exchanged for another.

6. He will by degrees be able to form readily a conception of the piece, and learn to read even intricate chords and passages in an instant. Knowledge of harmony is of special importance, if not absolutely indispensable to this end.

7. Playing together with others, either works for Piano-Forte for four hands, or for Piano-Forte with accompaniment of one or more instruments, will also be found very useful.

CONCLUDING REMARKS.

There are two dangers which the player must shun in the course of his study, viz.: — Despondency and want of perseverance, and overvaluing his own performance. The despondent player should never forget that he who perseveres can overcome that which seems unconquerable, and if not wholly deficient in talent, he will, by continuous effort, be able to occupy a high position, and contribute his mite to the progress of art, even though he does not succeed in reaching the summit of perfection.

To the conceited we would say, that, however high he may be, he will always find his superior as soon as he slackens his exertions, and he will go backward as soon as he yields to a false belief in his own superiority.

Finally, he who is by nature gifted with talent or genius should by no means regard these gifts as his own desert, but as a sacred obligation to develop them to a degree which would enable him to perform that which may be duly expected from the greatness of his talent. For a man's merit consists only in the application and exertion he employs in the attainment of the goal he has marked out for himself. (*Plaidy.*)

VOCABULARY OF MUSICAL TERMS USED IN THE PRECEDING EXERCISES.

A chaque harmonie. To each chord.

Assai. Very; as, **Adagio Assai.** Very slow.

Affettuoso. Affectionately, tenderly.

Andante Maestoso. Slow, with majesty.

Ben Sostenuto il canto. The air well sustained.

Calando. A gradual decrease of power.

Cantando. In a singing style.

Gioviale. Jovial.

Il melodia ben marcato. The melody well marked.

Legatissimo. Extremely legato.

Morendo. Dying away.

Non troppo. Not too much; as **Non troppo Adagio.** Not too slow.

Religioso. Religiously.

Vivo. Lively.

VOCABULARY OF MUSICAL TERMS USED IN THE PRECEDING LESSONS.

Agitato. Agitated.

Amoroso. Affectionately, tenderly.

Armonioso. Harmoniously.

Cantabile. In a singing style.

Con anima. With animation.

Con leggierezza. With lightness.

Con spirito. With spirit.

Dolce. Sweetly and melodiously.

Energico. With energy.

Larghetto. Diminutive of Largo, and less slow.

Leggiero. Lightly.

Lusingando. Soothingly, persuasively.

Perdendosi. This term implies a gradual diminution in the power of tone and speed of movement.

Piú. An adverb of augmentation; as, **Piú presto,** *quicker,* or **Piú piano,** *softer.*

Plaintive. Plaintively.

Poco. A little.

Poco a poco. Little by little.

Possibile. Possible; as, **Piú forte possibile.** As loud as possible.

Quasi. In the manner of; as **Quasi Andante.** In the manner of Andante.

Sempre. Always; as **Sempre forte.** Always loud.

Smorzando. A gradual diminution as to tone.

Tempo di Minuetto. In the time or movement of the Minuet.

Vivace. With vivacity or life.

DICTIONARY OF MUSICAL TERMS.

A, (*Italian.*) by, for.
ACCELERANDO, (*It.*) accelerating the movement.
ACCOMPANIMENT, a part added to a principal one by way of enhancing the effect of the composition.
ADAGIO, (*It.*) a very slow degree of movement.
ADAGISSIMO, (*It.*) extremely slow.
AD LIBITUM, (*Latin.*) at will, or discretion. This expression implies that the time of some particular passage is left to the pleasure of the performer; or that he is at liberty to introduce whatever embellishments his fancy may suggest.
AFFETUOSO, (*It.*) affectionate, tender.
AGITATO, CON AGITAZIONE, (*It.*) with agitation, anxiously.
AL, ALL', ALLA, (*It.*) to the; *sometimes*, in the style of.
ALLEGREMENTE, (*It.*) with quickness.
ALLEGRETTO, (*It.*) somewhat cheerful, but not so quick as *allegro*.
ALLEGRETTO SCHERZANDO, (*It.*) moderately playful and vivacious.
ALLEGREZZA, (*It.*) joy; as, *con allegrezza*, joyfully, animatedly.
ALLEGRISSIMO, (*It.*) extremely quick and lively.
ALLEGRO, (*It.*) quick, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words; as, *allegro agitato*, quick, with anxiety and agitation, &c.
AL SEGNO, AL SEG., or the character 𝄋, signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *fine*, or to the mark 𝄐 over a double bar.
ANDANTE (*It.*) implies a movement somewhat slow and sedate. This term is often modified, both as to time and style, by the addition of other words.
ANDANTINO, (*It.*) somewhat slower than *andante*.
ANIMATO, CON ANIMA, ANIMOSO, (*It.*) with animation, in a spirited manner.
A PIACERE, A PIACIMENTO, (*It.*) at the pleasure of the performer.
APPOGGIATURA, (*It.*) a note of embellishment, generally written in a small character.
APPOGGIATO, (*It.*) dwelt, leaned upon.
ARIA, (*It.*) an air or song.
ARIOSO, (*It.*) in the style of an air.
ARPEGGIANDO, } (*It.*) passages formed of the notes
ARPEGGIATO, } of chords taken in rapid succession, in imitation of the harp,
ARPEGGIO, } are said to be in *arpeggio*.
ASSAI, (*It.*) very, extremely. This adverb is always joined to some other word, of which it extends the signification; as, *adagio assai*, very slow; *allegro assai*, very quick.
A TEMPO, } (*It.*) in the regular time.
A TEM., }
A TEMPO GIUSTO, (*It.*) in strict and equal time.
ATTACCA, ATTACCA SUBITO, (*It.*) implies that the performer must directly commence the following movement.
BALLAD, a short and familiar song.
BARCAROLLE, (*It.*) airs sung by the Venetian gondoliers or boatmen.
BEAT, one of the principal graces in music.
BEN, (*It.*) well; as, BEN MARCATO, (*It.*) well marked. This expression indicates that the passage must be executed in a clear, distinct, and strongly-accented manner.
BIS, (*Lat.*) twice. A term which indicates that a certain passage, distinguished by a curve drawn over or under it, must be performed twice.
BRILLANTE, (*It.* and *Fr.*) an expression indicating a showy and sparkling style of performance.
BRIO, }
BRIOSO, } (*It.*) with brilliancy and spirit.
CON BRIO, }
BRISE, (*Fr.*) sprinkled, broken into arpeggios.
CADENCE, a close in melody or harmony; an ornamental and extemporaneous passage introduced at the close of a song or piece of music.
CADENCE, (*Fr.*) a shake; also, a cadence in harmony; as, *cadence parfaite*, a perfect cadence; *cadence rompue*, an interrupted cadence.
CADENZA, (*It.*) a cadence, or close, at the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment.
CALANDO, (*It.*) gradually diminishing in tone and quickness.
CALORE, (*It.*) with much warmth and animation.
CANONE, (*It.*) a canon, or catch for several voices or instruments.
CANON, a species of uninterrupted imitation.
CANTABILE, (*It.*) in a graceful and singing style.
CANTANTE, (*It.*) a part to be executed by the voice.
CAPELLA, ALLA, (*It.*) in the church style.
CAPO, (*It.*) the head, or beginning.
CAPRICCIO, (*It.*) a fanciful and irregular species of composition.
CATCH, a vocal piece in several parts, of a humorous character.
CAVATINA, (*It.*) an air of one movement or part only, occasionally preceded by a recitative.
CHANT, (*Fr.*) a song or melody; the vocal part.
CHE, (*It.*) than; as, *poco piu che andante*, rather slower than *andante*.
CHORD, a combination of sounds forming harmony.
CHROMATIC, proceeding by semitones, or formed by means of semitones.
CODA, (*It.*) a few bars added at the close of a composition, beyond its natural termination.
COLLA PARTE (*It.*) implies that the accompanist must follow the principal part in regard to time.
CON, (*It.*) with; as, *con espressione*, with expression; *con brio*, with brilliancy and spirit.
CONCENTO, (*It.*) concord, agreement. A selection of pieces is sometimes so called.
CONCERTO, (*It.*) a composition intended to display the powers of some particular instrument.
CON DOLCEZZA, (*It.*) with sweetness.
CON DOLORE, (*It.*) mournfully, with pathos.
CON GRAVITA, (*It.*) with gravity.
CON GRAZIA, (*It.*) with grace.
CON GUSTO, GUSTOSO, (*It.*) with taste.
CON IMPETO, (*It.*) with impetuosity.
CON MOTO, (*It.*) in an agitated style, with spirit.
CON SPIRITO, (*It.*) with quickness and spirit.
CRESCENDO, or CRES., (*It.*) with a gradually increasing quantity of tone.
DA, (*It.*) by.
DA CAPO, or D. C., (*It.*) from the beginning; an expression which is often written at the end of a movement, to indicate that the performer must return to and finish with the first strain.
DAL, (*It.*) by; as, *dal segno*, from the sign; a mark of repetition.
DECRESCENDO, (*It.*) gradually decreasing in quantity of tone.
DELICATEZZA, (*It.*) delicacy; as, *con delicatezza*, with delicacy of expression.
DELICATO, (*It.*) delicately.
DIATONIC, (*Greek.*) naturally; that is, according to the degrees of the major or minor scale, or by tones and semitones only.
DILUENDO, (*It.*) a gradual dying away of the tone till it arrives at extinction.
DIMINUENDO, or DIM., (*It.*) implies that the quantity of tone must be gradually diminished.
DI MOLTO, (*It.*) an expression which serves to augment the signification of the word to which it is added; as, *allegro di molto*, very quick.
DIVERTIMENTO, (*It.*) a short, light composition, written in a familiar and pleasing style.
DOLCE, or DOL., (*It.*) implies a soft and sweet style.
DOLCEZZA, or CON DOLCEZZA, (*It.*) with sweetness and softness.
DOLCEMENTE, (*It.*) in a sweet and graceful style.
DOLOROSO (*It.*) indicates a soft and pathetic style.
E, ED, the Italian conjunction *and*; as, *flauto e violino*, flute and violin; *nobilmente ed animato*, with grandeur and spirit.
ELEGAMENTE, } (*It.*) with elegance.
ELEGANTE, }
ELEGANZA, (*It.*) with elegance, gracefully.
ENERGICO, CON ENERGIA, ENERGICAMENTE, (*It.*) with energy.
ESPRESSIVO, or CON ESPRESSIONE, (*It.*) with expression.
ESTRAVAGANZA, (*It.*) extravagant and wild, as to composition and performance.
FACILITA, (*It.*) a facilitation, an easier adaptation.
FANTAISIE, } a species of composition in
FANTASIA, (*It.*) } which the author gives free scope to his ideas, without regard to those systematic forms which regulate other compositions.
FINALE, the last piece of any act of an opera, or of a concert; or the last movement of a symphony or sonata, or other piece.
FINE, (*It.*) the end.
FORTE, or FOR., or simply *f*, (*It.*) loud.
FORTISSIMO, or *ff*, (*It.*) very loud.
FORZANDO, or FORZ., or *fz*, implies that the note is to be marked with particular emphasis or force.
FUOCO, CON, (*It.*) with intense animation.
FURIOSO, or CON FURIA, (*It.*) with fire.
GAIEMENT, (*Fr.*) in a cheerful and lively style.
GALLOPADE, (*Fr.*) a gallop; a quick German dance-tune.
GALOP, (*Ger.*) } a quick species of dance, gene-
GALOPPE, (*Fr.*) } rally in 2-4 time.
GIUSTO, (*It.*) in just and exact time.
GRACES, occasional embellishments, sometimes indicated by the composer, sometimes spontaneously introduced by the performer. The most important of these are the *appoggiatura*, the *turn*, and the *shake*.
GRANDIOSO, (*It.*) in a grand and elevated style.
GRAN GUSTO, (*It.*) in an elevated, grand style.
GRAVAMENTE, (*It.*) dignified and solemn.
GRAVE, (*It.*) the slowest degree of movement; also, a deep, low pitch in the scale of sounds.
GRAVITA, (*It.*) gravity; as, *con gravita*, with gravity.
GRUPETTO, (*It.*) a group of notes; a turn.
GRUPPO, (*It.*) a turn, or grace.
GUSTO, GUSTOSO, or CON GUSTO, (*It.*) with taste, elegantly.
IL, (*It.*) the.
IMITAZIONE, (*It.*) an imitation.
IMPETUOSO, (*It.*) with impetuosity, impetuously.
IMPROMPTU, (*Fr.*) an extemporaneous production.
IMPROVISARE, (*It.*) to compose or sing extemporaneously.
IN, (*It.*) in; as, *in tempo*, in time.
INNOCENTE, INNOCENTEMENTE, (*It.*) in an artless and simple style.
INTERLUDE, an intermediate strain or movement.
INTRADA, } (*It.*) a short introductory
INTRODUZIONE, } movement.
ISTESSO, (*It.*) the same; as, *istesso tempo*, the same time.
LARGHETTO, (*It.*) indicates a time slow and measured in its movement, but less so than *Largo*.
LARGHISSIMO, (*It.*) extremely slow.
LARGO, (*It.*) a very slow and solemn degree of movement.
LEGATO, (*It.*) in a smooth and connected manner.
LEGATISSIMO, (*It.*) exceedingly smooth and connected.
LEGEREMENT, (*Fr.*) with lightness and gayety.
LEGGIARDO, (*It.*) light, gentle.
LEGGIERAMENTE, (*It.*) lightly, gently.
LEGGIERO, or CON LEGGIEREZZA, (*It.*) with lightness and facility of execution.
LEGGIERISSIMO, (*It.*) with the utmost lightness and facility.
LENTANDO, (*It.*) with increasing slowness.
LENTEMENTE, } (*It.*) in slow time.
LENTO, }
LIAISON, (*Fr.*) smoothness of connection; also, a bind or tie.
LOCO, (*Lat.*) This word implies that a passage is to be played just as it is written in regard to pitch; it generally occurs after 8va *alta*, or 8va *bassa*.
MA, (*It.*) but; as, *allegro ma non troppo*, quick, but not too much so.
MAESTOSO, (*It.*) with majestic and dignified expression.
MAIN, (*Fr.*) the hand; as, *main droite, main gauche*, or *M.D., M.G.*, the right or left hand in piano-music.
MANO, (*It.*) the hand. *Mano dritta*, or *destra*, the right hand; *mano sinistra*, the left hand.
MARCATO, (*It.*) in a marked and emphatic style.
MARCIA, (*It.*) a march.
MARZIALE, (*It.*) in a martial style.
MELANGE, (*Fr.*) a composition founded on several favorite airs; a medley.
MEME, (*Fr.*) the same; as, *même mouvement*, in the same tune.
MESTO, (*It.*) mournfully, sadly, pathetically.
MESTOSO, (*It.*) sadly, pensively.
METRONOME, (*Fr.*) an ingenious instrument for indicating the exact time of a musical piece by means of a pendulum, which may be shortened or lengthened at pleasure.
MEZZO, (*It.*) in a middling degree or manner; as, *mezzo forte*, rather loud; *mezzo piano*, rather soft.
MEZZO CARATTERE (*It.*) implies a moderate degree of expression and execution.
MODERATO, (*It.*) with a moderate degree of quickness.
MOLTO, (*It.*) very, extremely; as, *molto allegro*, very quick; *molto adagio*, extremely slow.
MORCEAU, (*Fr.*) a piece or musical composition of any kind.
MORDENTE, (*It.*) a beat or transient shake.
MORENDO, (*It.*) gradually subsiding in regard to tone and time; dying away.
MOSSO, (*It.*) movement; as, *piu mosso*, with more movement, quicker.
MOTO, or CON MOTO, (*It.*) with agitation.
MOVIMENTO, (*It.*) time, movement.
NOBILE, }
NOBILIMENTE, } (*It.*) with nobleness, grandeur.
NOTTURNO, (*It.*) a composition, vocal or instrumental, suitable for evening recreation, from its elegance and lightness of character.
O, (*It.*) or, as, *flauto o violino*, flute or violin.
OBLIGATO, or OBLIGATI, (*It.*) a part or parts of a composition, indispensable to its just performance, and which, therefore, cannot properly be omitted.
OTTAVA, or 8va, (*It.*) an octave. This word is generally joined with *alta* or *bassa*; the first signifies that the passage to which it is applied must be played an octave higher than it is written; the second, that it must be played an octave lower.
PASSIONATE, (*It.*) in an impassioned manner.
PATETICO, (*It.*) pathetically.
PATHETIQUE, (*Fr.*) pathetic.
PASTORALE, (*It.*) a soft and rural movement.
PEDALE, (*It.*) a pedal or stationary bass. In piano-music, this term implies that the performer must press down the pedal which takes off the dampers.
PERDENDO, PERDENDOSI, or PERDEN., (*It.*) implies a gradual diminution, both in the quantity of tone and speed of movement.
PEU, (*Fr.*) a little.
PHRASE, a short musical sentence, containing an incomplete idea.
PIACERE, (*It.*) will, pleasure; as, *a piacere*, at the performer's pleasure in regard to time.
PIANISSIMO, or *pp*, (*It.*) extremely soft.
PIANO, or *p*, (*It.*) soft.
PIU, (*It.*) an adverb of augmentation; as, *piu presto*, quicker; *piu piano*, softer.
PLANTIVO, (*It.*) expressively, plaintively.
PLUS, (*Fr.*) more; as, *plus anime*, with greater animation.
POCO, (*It.*) a little, rather, somewhat; as, *poco presto*, rather quick; *poco piano*, somewhat soft.
POCO A POCO, (*It.*) by degrees, gradually; as, *poco a poco crescendo*, louder and louder by degrees; *poco a poco diminuendo*, softer and softer by degrees.
POI, (*It.*) then; as, *piano poi forte*, soft, then loud.
POLACCA, (*It.*) } a slow, Polish dance, in 3-4
POLONAISE, (*Fr.*) } time, of a peculiar rhythm-
POLONOISE, (*Fr.*) } ical construction, as the melodial members usually terminate on the third quarter of the measure.
POMPOSO, (*It.*) in a grand and pompous manner.
PORTAMENTO, (*It.*) the manner of sustaining and conducting the voice; a gliding from one note to another.
POSSIBILE, (*It.*) possible; as, *piu forte possibile*, as loud as possible.
POTPOURRI, (*Fr.*) a fantasia on favorite airs.
PRECIPITATO, (*It.*) in a hurried manner.
PRECISIONE, (*It.*) with precision, exactitude.
PRELUDIO, (*It.*) a prelude or introduction.
PREMIERE, (*Fr.*) first; as, *premiere fois*, first time.
PRESTISSIMO, (*It.*) the most rapid degree of movement.
PRESTO, (*It.*) very quick.
PRIMO, (*It.*) first; as, *violino primo*, first violin; *tempo primo*, in the first or original time.
QUADRILLE, (*Fr.*) a French dance.
QUASI, (*It.*) in the manner or style of; as, *quasi allegretto*, like an *allegretto*.
QUIETO, (*It.*) with calmness or repose; quietly.
RADDOLCENDO, } (*It.*) with augmented softness.
RALDOLCENTE, }
RALLENTANDO (*It.*) implies a gradual diminution in the speed of the movement.
RAPIDO, (*It.*) rapidly.
REFRAIN, (*Fr.*) a burden, or tag-end to a song.
RINFORZANDO, RINFORZATO, or *rinf.*, or *rf.*, (*It.*) with additional tone and emphasis.
ROMANCE, (*Fr.*) } a short lyric tale set to music;
ROMANZA, (*It.*) } or a simple and elegant melody suitable to such words.
RONDEAU, (*Fr.*) } a composition of several strains
RONDO, (*It.*) } or members, at the end of each of which the first part or subject is repeated.
RITENENTE, RITENUTO, (*It.*) a decrease in the speed of the movement.
SCHERZANDO, SCHERZATO, SCHERZOSO, or SCHERZ., (*It.*) in a light, playful, and sportive manner.
SEGNO, or 𝄋, (*It.*) a sign; as, *al segno*, return to the sign; *dal segno*, repeat from the sign.
SEQUE, SEQUITO, (*It.*) now follows; or, as follows; as, *segue il coro*, the chorus follows; *segue la finale*, the finale now follows. It is also used in the sense of, *in similar*, or *like manner*, to show that a subsequent passage is to be played like that which precedes it.
SEMPLICE, SEMPLICEMENTE, (*It.*) with simplicity, artlessly.
SEMPRE, (*It.*) always; as, *sempre staccato*, always staccato or detached; *sempre forte*, always loud; *sempre piu forte*, continually increasing in force.
SERIOSO, (*It.*) in a serious style.
SERPEGGIANDO, (*It.*) gently and silently creeping onwards, quietly advancing.
SFORZATO, SFORZANDO, or *sf.*, (*It.*) implies that a particular note is to be played with emphasis.
SICILIANO, (*It.*) a movement of a slow, soothing, pastoral character, in 6-8 time, resembling a dance peculiar to the peasantry of Sicily.
SINFONIA, (*It.*) a symphony or orchestral composition in many parts.
SLENTANDO, (*It.*) a gradual diminution in the time or speed of the movement.
SMORZANDO, (*It.*) a gradual diminution as to tone.
SOAVE, (*It.*) in a soft, sweet, and delicate style.
SOGGETTO, (*It.*) the subject or theme.
SOLI, *plural of* SOLO, (*It.*) implies that two or more principal parts play or sing together. Such parts, of course, are never doubled.
SOLO, SOLA, (*It.*) alone.
SOLO, (*It.*) a composition, or even a passage, for a single voice or instrument.
SONATA, (*It.*) } a composition consisting of several
SONATE, (*Fr.*) } movements, generally for a single principal instrument, with or without accompaniments.
SOSTENUTO, or SOST., (*It.*) sustained, continuous in regard to tone.
SPIRITO, CON SPIRITO, (*It.*) with spirit.
SPIRITOSO, (*It.*) with great spirit.
STACCATO (*It.*) implies that the notes are to be played distinct, and detached from one another.
STESSO, (*It.*) the same.
SUBITO, (*It.*) quickly; as, *volti subito*, turn quickly.
SUITE, (*Fr.*) a series, a collection; as, une *suite de pieces*, a series of lessons.
SYNCOPATE, (*It.*) in a constrained and syncopated style.
SYNCOPATION.—When a tone begins on an *unaccented* part of a measure, and is continued in the next part of the measure or on the first part of the succeeding measure.
TACET (*Lat.*) implies that during a movement, or part of a movement, some particular instrument is to be silent; as, *flauto tacet*, the flute is not to play.
TANTO, NON, (*It.*) not so much; not too much.
TARDO, (*It.*) slowly, in a dragging manner.
TEMA, (*It.*) a subject or theme.
TEMPESTOSO, (*It.*) in a tempestuous manner.
TEMPO COMODO, (*It.*) in a convenient degree of movement.
TENDREMENT, (*Fr.*) affectionately, tenderly.
TENERAMENTE, TENERO, or CON TENEREZZA, (*It.*) tenderly.
TENUTO, or TEN., (*It.*) implies that a note, or notes, must be sustained or kept down the full time.
THEME, (*Fr.*) a subject.
TIMOROSO, (*It.*) with timidity and awe.
TRANQUILLO, TRANQUILLAMENTE, or CON TRANQUILLEZZA, (*It.*) tranquilly, composedly.
TREMENDO, (*It.*) with a tremendous expression, horribly.
TREMANDO, } (*It.*) implies the reiteration of a
TREMOLATE, } note or chord with great rapidity,
TREMOLO, } so as to produce a tremulous kind of motion.
TRILLANDO, (*It.*) a succession of shakes on different notes.
TRILLE, (*Fr.*) } a shake, a trill.
TRILLO, (*It.*) }
TRIO, (*It.*) a piece for three voices or instruments. This term also denotes a second movement to a waltz, march, minuet, &c. which always leads back to a repetition of the first or principal movement.
TRIPLET, a group of three notes, arising from the division of a note into three equal parts of the next inferior duration.
TUTTA FORZA, (*It.*) with the utmost vehemence, as loud as possible.
TUTTI, (*It. plural*, all;) a term used to point out those passages where all the voices or instruments, or both, are to be introduced.
UN (*It.*) a; as, *un poco*, a little.
VALCE, (*It.*) }
VALSE, (*Fr.*) } a waltz.
VELOCE, or CON VELOCITA, (*It.*) in rapid time.
VELOCISSIMO, (*It.*) with extreme rapidity.
VIBRANTE, (*It.*) a peculiar manner of touching the keys of the piano.
VIGOROSO, VIGOROSAMENTE, (*It.*) boldly, vigorously.
VISTAMENTE, (*It.*) } with quickness.
VITE, (*Fr.*) }
VIVACE, VIVAMENTE, or CON VIVACITA, (*It.*) with briskness and animation.
VIVACISSIMO, (*It.*) with extreme vivacity.
VIVACITA, (*It.*) vivacity.
VIVO, CON VIVEZZA, (*It.*) animated, lively.
VOCE, (*It.*) the voice.
VOLANTE, (*It.*) in a light and rapid manner.
VOLTA, (*It.*) time of playing a movement; as, *prima volta*, the first time of playing, &c.
VOLTI SUBITO, or V. S., (*It.*) turn over quickly.
WALZER, (*Ger.*) a waltz.

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